

Saturday 29 September 2018

РЕЛИЗ ПОДГОТОВИЛА ГРУППА "What's News" VK.COM/WSNWS

Amateur Photographer



From Nikon to Sony
James Abbott traded in his DSLR
for a Sony A7R III. Any regrets?

Passionate about photography since 1884

Better by design

How to **compose**
your photos for
maximum impact

Tales from Russia

- **Peter Dench's** World Cup
Trans-Siberian Express adventure
- Shooting Moscow with a
Lomography Lubitel TLR

Raw Elements

Master **editing** in
raw with Adobe
Photoshop Elements

Persons of interest Your best portraits from Round 5 of APOY 2018

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COVER PICTURE © IAN PLANT

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You can have all the technical knowledge in the world but ultimately the success of a pictorial image hangs largely on how well it is constructed.

Some people have an instinctive eye for how to organise the various elements within a scene to make a visually pleasing rectangle of colours, tones, lines and shapes. Most of us have to work at it a bit more. This week we present a guide to

creating compositions with powerful impact. Also in this issue, we explore the extremes of camera technology, from the cutting-edge Sony Alpha 7R III to the decidedly low-tech Lubitel TLR. And if you like pictures of people you'll enjoy Peter Dench's World Cup odyssey, the story behind Harry Borden's portrait of Hillary Clinton and, of course, your best shots from the portraiture round of APOY 2018.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK

Smoke in the Grand Canyon

by Kieran Metcalfe

Canon EOS 80D, 70-200mm, 1/2000sec at f/6.3, ISO 100

This atmospheric photograph was uploaded to Instagram with the #appicoftheweek hashtag attached to it.

The picture was taken by photographer Kieran Metcalfe. He tells us, 'This image was taken on an early-morning hike along part of the South Kaibab Trail into the Grand Canyon. Wildfires are currently burning on the North Rim, and the smoke was flowing down into the canyon itself and settling into the ridges. The zigzag line of the alternating ridges caught my eye, and I liked how it led to the group of peaks in the background. The low sun made it an especially beautiful sight, but it was sobering to realise the amount of smoke that was being created - and the effect it must be having on the area.'

© KIERAN METCALFE/ASCENT CREATIVE



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CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 51.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 51.

*PLEASE ALLOW UP TO 28 DAYS FOR DELIVERY

NEWS ROUND-UP

The week in brief, edited by Geoff Harris

Three Manfrotto Befree tripods announced

Manfrotto has expanded its Befree travel range with three new models. The £199.95 Befree 2N1, available now, is described as the most versatile, as it can be quickly converted into a monopod. The £174.95 Befree Nerissimo, made from high-quality aluminium with a matte black finish, will be available from 1 October, online only at www.manfrotto.co.uk. And the Befree Live QPL featuring a handy lever lock system will cost £224.95, but the release date is as yet unknown.



The Befree 2N1 can be converted from a tripod to a monopod

International women's photography event

Reuters and the International Center of Photography are to host a 'Women in Focus' event in London on 13 November, featuring some of the world's most prolific female photographers. Speakers include Lynsey Addario, Pulitzer Prize-winning photojournalist, and *The Guardian's* Fiona Shields. Full details will be available soon.



© GADARENWILLIAMHALL

Instagram photo award shortlist

The shortlist for the inaugural Photobox Instagram Photography Awards (PIPAs), has been released, whittled down from over 180,000 entries. The winners will be announced at a ceremony in central London on 3 October; the overall winner will receive £5,000, with an additional £500 awarded for each of the 10 category winners. More details at www.pipa2018.com.

TPOTY 2018 closing soon for entries

Keen travel photographers take note: you only have until 1 October to enter the 2018 Travel Photographer of the Year awards. There is a range of categories, including the Young Travel Photographer of the Year (for ages 18 and under), the New Talent award, and the 'iTravelled' category for smartphone and tablet pictures. See www.tpoty.com for full information and to enter the competition.



© ALAN SCHROEDER

ThinkTank's dynamic Duos

ThinkTank Photo has just released the Lens Case Duo series of six quick-access, dual-opening padded lens cases. The durable and water-repellent cases come in a number of sizes, from the Lens Case Duo 5 (9.5 x 12.5cm) to the Lens Case Duo 40 (13.4 x 26cm). See thinktankphoto.com/collections/lens-case-duo-series.



© RICHARD SHUCKSMITH

BIG picture

Diving gannets image stands out in Bird Photographer of the Year

This action-packed, split-level sea scene not only came first place in the Bird Behaviour category of the 2018 Bird Photographer of the Year competition, it was also named the People's Choice Award Winner. It was taken by British photographer Richard Shucksmith just off the coast of the Shetland Islands using his Nikon D4 with a Sigma 15mm f/2.8



Diagonal fisheye lens in a Nauticam underwater housing and 45cm dome port. The northern gannets in this image were feeding on discarded fish. With the fairly big swell, shooting conditions proved rather challenging for Richard but he managed to capture a fantastic scene showcasing the hunting behaviour of these seabirds. To see more of this year's winners and read their top tips, look out for our Bird POTY celebratory feature in next week's issue (AP 6 October).

Words & numbers

Sometimes it felt like
I was carrying pieces of
human flesh back home
with me, not negatives


Sir Don McCullin, CBE
British photojournalist

27

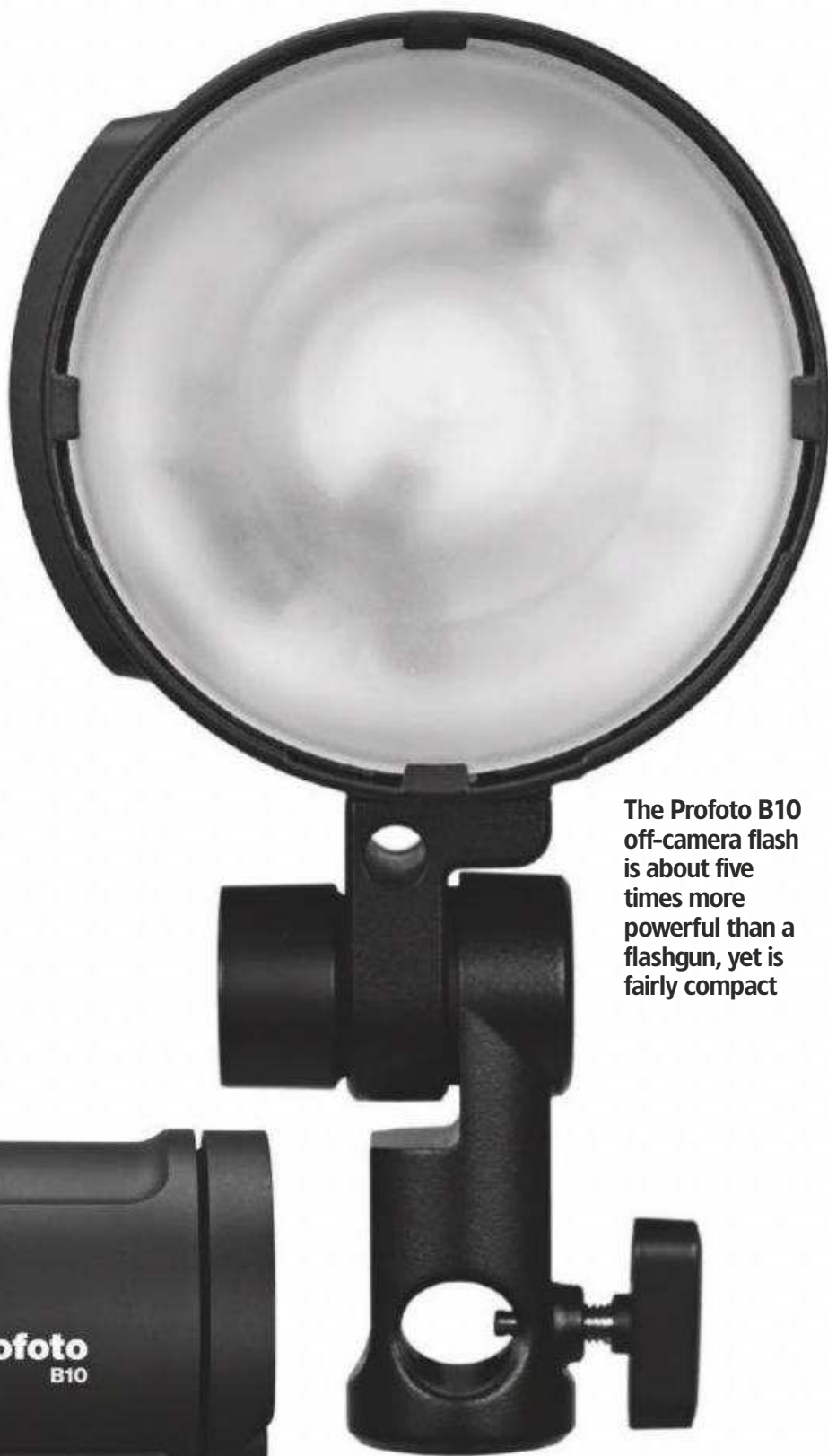
Number of elements in
the Laowa 24mm f/14
Macro Probe lens

SOURCE: UK OPTICS

Versatile portable Profoto flash head

 PROFOTO has released an interesting-sounding portable lighting unit, the B10. The unit is about five times more powerful than a flashgun but isn't much bigger than a larger lens – at the same time it can run off batteries or the mains and has a built-in continuous light, making it handy for video as well as portraits or product shots. The flash unit on the B10 is self-contained and has a relatively impressive rating of 250W, along with 10 stops of control. Furthermore, the recycle time is just 0.05–2.2 seconds and you can get up to a 1/50,000sec flash duration in Freeze mode. Profoto claims the battery can cope with 400 full-power flashes or 75 minutes of run time with the video light, before running out of juice (you can also plug the B10 into the mains while shooting and trickle charge the battery).

Another important feature is an integrated Air radio system, which means it's compatible with Profoto's range of Air Remote controllers. You can trigger and control the B10 wirelessly from any Profoto AirTTL remote or the Profoto A1, and from up to 300m/1,000ft you can point and shoot with TTL or switch to manual control any time. AirTTL Remotes are available for all major camera brands. You can also view and control the B10's settings from a new smartphone app.



The Profoto B10 off-camera flash is about five times more powerful than a flashgun, yet is fairly compact



Designed to be easy to use, the B10 comes with a removable stand adapter


To make handling and mounting the unit easier, the B10 comes with a removable stand adapter, with a standard quarter-inch thread. Even though the unit lacks a colour temperature display, you can change the colour balance from tungsten to daylight if needed, and the head has a 96% CRI (colour rendering index) rating.

The B10 is available in a one-head kit for £1,380 or two-head kit for £2,760. The new app, meanwhile, is iOS only at the moment, with an Android version promised soon. For more information, see profoto.com/uk.



© CHRIS HERRING

Celebrating coastal and maritime shots

 THE SHIPWRECKED Mariners' Society has revealed the results of its annual photography competition showcasing the UK's coastline and its associated people and industry. The winners were whittled down from almost 1,000 entries, and the top prize went to Chris Herring's 'Fighting until the End', showing an abandoned yacht on the Norfolk Coast (see above). The judges included AP Editor, Nigel Atherton, and Captain Justin Osmond, who is chief executive of the Shipwrecked Mariners' Society. 'Many of the images portray those who we are here to support, with the competition enabling us to raise awareness of the maritime environment and those working in it,' said Captain Osmond. See shipwreckedmariners.org.uk/photography-competition-2018.



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X rated: Apple unveils next-gen iPhones

APPLE has released its latest iPhone range – the iPhone X – in three flavours: the iPhone XS, the XS Max, and the more entry-level XR.

The iPhone XS has a 5.8in screen and two rear cameras: a 12MP wideangle lens with an f/1.8 aperture and image stabilisation, teamed with a 12MP telephoto lens with an f/2.4 aperture and stabilisation. The flash has also been beefed up, and now features Slow Sync.

The same camera features appear on the XS Max, but it has a bigger 6.5in screen. Both phones also feature a 7MP front camera with an f/2.2 aperture, which is twice as fast as the device on its predecessor, the iPhone X. Furthermore, a Depth Control function enables you to set depth of field and adjust background blur post-shoot, and there are also more advanced bokeh effects in Portrait Mode (Portrait Lighting mode also lets you add lighting



iPhone has released three new models: XS, XS Max and XR

effects, including Natural, Studio, Contour, Stage and Stage Mono). Last but not least, there is a Smart HDR feature for maximising the tonal range of images taken with the phones; Apple claims that the iPhone XS's faster sensors and improved algorithms make this feature particularly effective. The iPhone XR, meanwhile,

uses a single 12MP wideangle camera, so lacks an optical zoom.

In terms of video, all three new phones offer 4K video recording up to 60 fps with the 12MP rear camera, while the 7MP front camera enables you to record 1080p HD video up to 60fps, with video stabilisation. Prices vary according to contract.

Serif ramps up its 'pro' iPad app

AN UPGRADED version of Affinity Photo for iPad has been released. Its developer, Serif, claims it broke new ground in being the first to bring a desktop-class professional photo-editing tool to iPad, and recently reached a quarter of a million users.

'For the first time Affinity Photo gave photographers, artists, editors and retouchers a full professional mobile workflow with all the features you'd expect, on the go,' said Serif MD Ashley Hewson. Version 1.6.9 of the

award-winning app, out now in the App Store, introduces greater support for touch gesture control, a more refined interface and improved brush management, expanded export tools and a general improvement in performance.

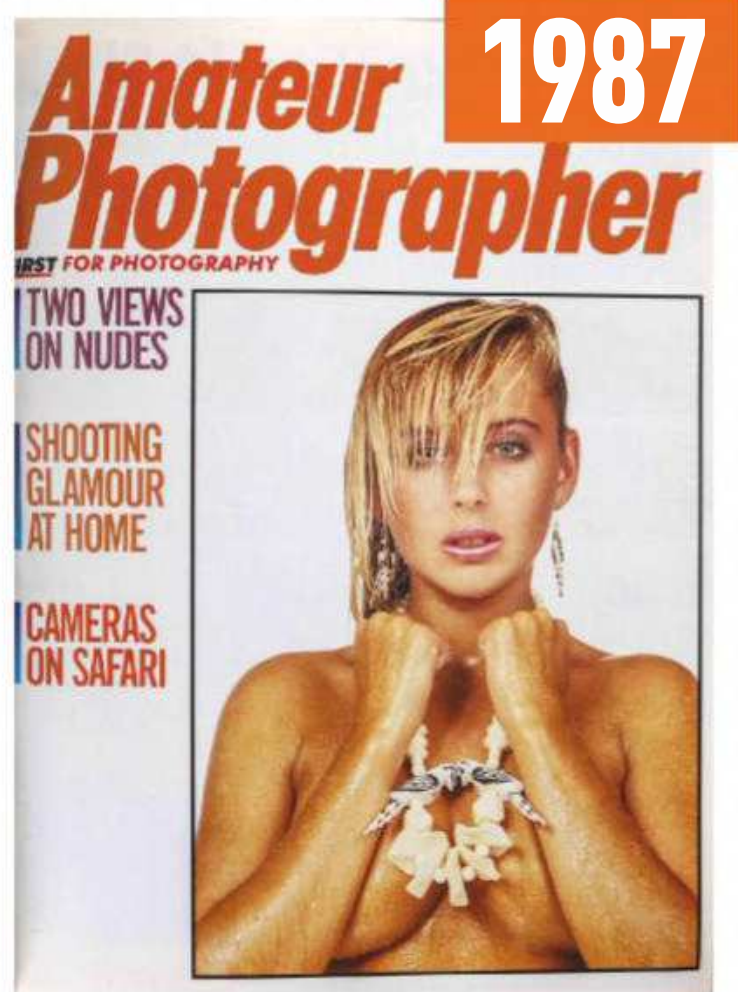


Photo-editing app Affinity Photo for iPad is now improved

For the latest news visit www.amateurphotographer.co.uk

Back in the day

A wander through the AP archive. This week we pay a visit to October 1987



AFTER Leslie Crowther and a few other unusual covers, we are back in familiar glamour territory this week; it's the late '80s after all. This issue's 'buff' model looks like she could tear us apart like warm bread, with a sinister-looking vertebrae/budgie necklace to match. Best not ask her to try just one more pose as the clock ticks down, methinks. One of the glamour photography pundits in this issue just did it as a sideline, apparently, with his main job being a bank manager. Nudity and 'colourful' bank managers aside, there was plenty of more mainstream stuff to enjoy in this issue. David Dye was testing the Nikon TW2 autofocus dual lens compact, which sounds like an interesting device, and there's a good travelogue on Santorini. A round-up of press photography, meanwhile, focused on a 'disastrous motorcycle stunt at Harold Hill Carnival' complete with a man on fire. It's all happening in AP, then and now.



A round-up of press photography featured a man on fire

Photo Stories

He shoots... he scores!

Documentary photographer **Peter Dench** talks about the pleasures and perils of his latest project, shot in Russia during the 2018 FIFA World Cup

It was, Peter Dench says, the monumental scale of the project that appealed to him: photographing fans at the world's greatest football tournament, combined with a journey through seven time zones in the world's largest country. So, in June this year, he set off for Russia to document fans at the 2018 FIFA World Cup and to record his journey on the Trans-Siberian Railway. 'My pitch for the project was that it was the most epic of away days,' he says.

Peter is a prolific documentary photographer and the project has aspects in common with his other work. Like 'A1: Britain on the Verge', it uses a journey as a vehicle for presenting a snapshot of a nation at a particular time. And as with 'Alcohol & England' and 'The English Summer Season', he often homed in on the most colourful characters he saw.

Before the World Cup, there were dire warnings for visitors, including threats to foreign football fans as well as gay people. But Peter found the Russian football fans were on their best behaviour. 'They were approachable and genuinely thrilled the tournament was in their country,' he says. 'Also, the Russian team did unexpectedly well, which galvanised the nation. That made my job very easy.'

Peter used fill-in flash with a diffuser to give the images of fans a bright, clean, colour-saturated look. However, shooting on the Trans-Siberian Railway called for a different technique. 'I made the decision to abandon flash early on during the train journey because you're effectively photographing in people's living-spaces. Using a more subtle approach and natural light seemed more appropriate.'

The Trans-Siberian Railway is the world's longest rail track, stretching from Moscow to the far east of Russia. It's a journey through remote parts of the country and has an innate appeal for many foreign travellers, but Peter found it a difficult place to photograph people.

'The Russians didn't seem to care who I was or what I was trying to achieve,' he says. 'Even

when I don't know the language of the person I'm photographing, I can usually get away with a cheeky grin and pointing at my camera to a certain extent. But on the train there was a lot of *Nyet-ing* going on. No one could understand why I was there, even as a photographer. I told them it was a famous journey that everyone wanted to do. They just said, "Why?" They couldn't understand why I wouldn't have travelled by plane. Everyone I met was doing the journey out of necessity.'

Carriages were cramped, Peter's bunk was used as a communal space for others to occupy when he wasn't there, and there were toilets but limited washing facilities. 'After a few days, I kind of resented people who came on smelling clean,' he says. 'I felt a certain triumph being the smelliest person on the train.'

The friendliest person Peter met on the journey was his bunk-mate, Toni, an FC Rostov fan and a member of the Russian Army's bomb disposal unit. He helped Peter get pictures he wouldn't otherwise have got, by explaining to other passengers who he was and why he wanted to photograph them. Nevertheless, as the journey progressed, it became increasingly uncomfortable. 'It was threatening at best and at times terrifying. People were bored and tired, they were sharing a small space and they were drinking alcohol. Mixing that with cultural differences and misunderstandings doesn't go well. Definitely three out of the seven nights I was on the train were menacing.'

Overall, Peter says his journey on the railway was an interesting experience, but one he's not in a rush to repeat. 'I wouldn't want to put anyone off doing the journey, but I would think very hard about doing it again,' he says. 'It's just such a challenging place to make pictures.'

'The way I like to work is to put myself in a situation, make sense of it, see what I come out with and make a comment through the edit. Hopefully what I come up with is engaging and informative and adds to the visual narrative of what's already out there.'



ALL IMAGES © PETER DENCH



A fan wears a Mo Salah T-shirt by the Friendship of Nations fountain. Mohamed Salah plays for Egypt

Peter Dench's books include *A&E: Alcohol and England* (2014) and *The Dench Dozen: Great Britons of Photography Vol 1* (2017). His project 'Trans-Siberian World Cup' will be exhibited in February 2019 at Olympus's After Nyne Gallery, 10 Portland Road, London.



Danish fan, Jonas, in central Moscow ahead of the match with France



A souvenir T-shirt. Russia 2018 was the first World Cup held in Eastern Europe



A Russian fan at the FIFA Fan Fest at Vorobyovy Gory (Sparrow Hills), Moscow



Soldiers in a third-class carriage on the 9,289km-long Trans-Siberian Railway



A fan sings patriotic songs on the Moscow Metro. For the first time a FIFA World Cup took place on two continents: Europe and Asia

PETER'S KIT

Peter is an Olympus Visionary and he currently uses an OM-D E-M1 Mark II. 'It's a professional but discreet camera and that definitely helped in this project,' he says. He usually shoots his documentary work with a 12-40mm f/2.8 lens (24-80mm in 35mm terms). For his trip to Russia he also took a M.Zuiko Digital ED 17mm f/1.2 Pro (roughly 35mm) so he could shoot handheld using natural light in the dimly lit carriages. He also used two flashguns, an Olympus FL-900R and a Godox TT350, for daylight fill-in.





Viewpoint

Angela Nicholson

The RPS's Hundred Heroines initiative is a great idea, but what else should we do to achieve gender equality in photography?

With 2018 marking 100 years of women's suffrage, it's fitting that the Royal Photographic Society should launch its Hundred Heroines project. It's aiming to find photography's 100 most inspirational women and has put out an appeal for nominations. You don't have to be an RPS member to nominate via www.rps.org/100-heroines/nominate here, but time is running out as the deadline is 28 September.

Within a few minutes of hearing about the project, I'd drawn up a mental roll call of women who must be a shoo-in for the historic list. Most, if not all of them seem to have been nominated, but what interests me more is the modern-day list. It contains the names of many women who I've never heard of. I mean them no disrespect, they've probably been doing what many female photographers do, quietly getting on with being brilliant without making a fuss or drawing a great deal of attention to themselves.

That's an approach I've always admired. It seems logical that if you work really hard at something and you get really good at it, you'll get the attention you deserve. However, you only need to look at the line-up of camera brand ambassadors to realise that this isn't working for women. They're not being recognised. That means that a lot of fantastic, creative photography isn't being seen and is therefore unable to inspire other photographers – men and women.

I think the Hundred Heroines initiative is a great step in the right direction for equality in photography. It's got people talking and has received good coverage, but what happens after the panel agrees the 100 heroines, the exhibition is taken down and the medals have been handed out? I'm sure the RPS (and specifically, the Women in Photography group) has something in mind, but to really make a difference, we all need to play a part. Magazine editors need to try a little harder to find female photographers who can contribute – I know I'm pushing on an open door with AP here. Photographers



Angela's SheClicks Facebook Group has attracted over 1,000 members since launch

‘Women need to be a little braver. They need to put themselves out there... and try to get their work seen’

can also help by doling out praise beyond a remark about the attractiveness of the subject. Acknowledging someone's technical decisions can go a long way to building confidence. And yes, women need to be a little braver. They need to put themselves out there, submit images to magazines, enter competitions and try to get their work seen.

For my part, with help from trusted and respected female colleagues, I've founded a women's photography network called SheClicks to offer support and enable female photographers to grow in confidence. With hundreds signing up to the Facebook group via @sheclicksnet in just a few weeks, clearly there's demand for it. It's also become obvious that there are lots of highly skilled female photographers who are very giving with their time and knowledge. I'm hoping that by the time the RPS is looking for 200 heroines, the nominees will be much more widely known.

Photographer and writer **Angela Nicholson** is AP's former technical editor. She founded the SheClicks group earlier this year – find out more information by visiting facebook.com/sheclicksnet.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 26 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 2 October



© THOMAS CHADWICK/BIRD PHOTOGRAPHER OF THE YEAR

High flyers

Want to try your hand at bird portraiture? Get top tips from the winners of BPOTY 2018



© AUDLEY JARVIS

Panasonic Lumix FT7

Audley Jarvis rides the waves with this tough compact

Samyang AF 24mm f/2.8 FE

Andy Westlake tests an affordable little wideangle prime for full-frame mirrorless

Press photography: RIP?

Keith Wilson takes an in-depth look into the dying breed of press photographers

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

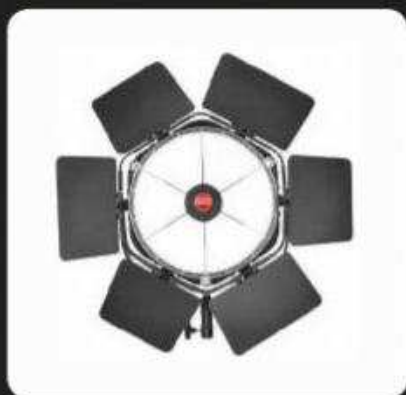


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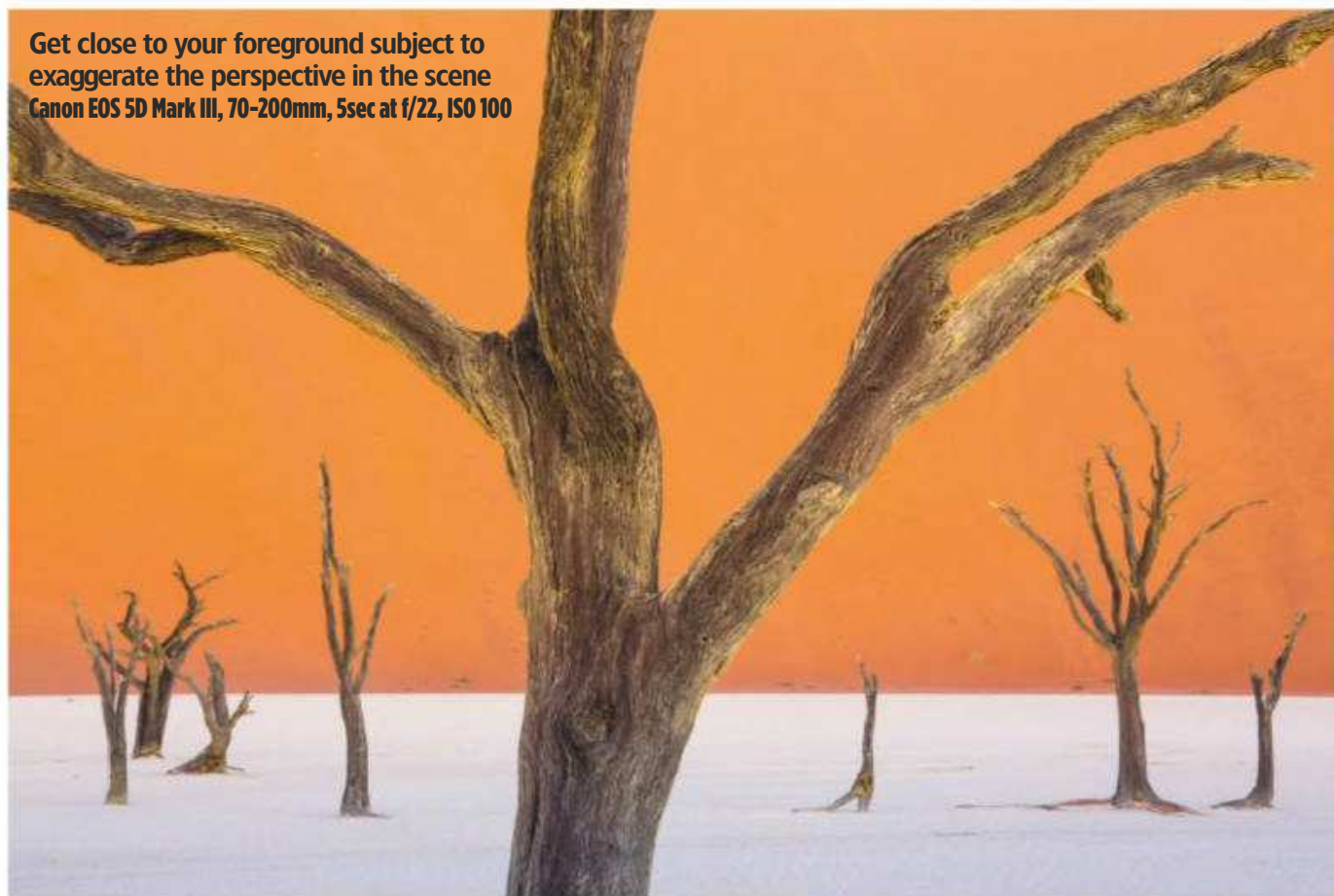
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Technique COMPOSITION

Get close to your foreground subject to exaggerate the perspective in the scene
Canon EOS 5D Mark III, 70-200mm, 5sec at f/22, ISO 100



Compelling compositions

However strong your subject, your images stand or fall by the quality of the compositions. **Ian Plant** shares some tips for framing with impact

What makes a great photograph? Many candidates immediately spring to mind, such as subject matter, light, mood and moment. In my opinion, however, one aspect clearly rises above the rest, and that is composition: the visual design of your photograph. Composition is your way of communicating your artistic vision to others, commanding the viewer's eye and directing it to what is important. A snapshot shows the world what your camera sees, but when you create a composition, you show the world what you see. In this article, I will explain how to make compelling visual designs that get noticed.

Learn to think in the abstract

The key to successful composition is abstract thinking, which involves learning to see everyday elements not for what they are (i.e. trees, clouds, mountains, etc.) but for what else they are – shapes and colours and visual energy. In particular, you must learn to recognise and establish dynamic visual relationships between shapes (also known as forms). Shapes fill the space within the image frame, and are the building blocks of image design, the foundation upon which a composition is built. Our world contains a seemingly never-ending array of shapes, such as lines, curves, triangles, squares, spirals, rectangles, and circles. Training yourself

to notice these shapes around you – and, more critically, finding ways to make shapes work together – is fundamentally important to mastering composition.

Pick great subjects

I don't mean that you should only shoot subjects that are beautiful, majestic or awe-inspiring, but look for subjects that are meaningful and unique. Try to tell your subject's story by including visual elements that reveal something special. Critical to picking the best subjects are research and scouting. Before every shoot, I spend time researching my subject, and when in the field, I don't just wait for something good to fall from the sky into my lap; instead, I get out and





Torres del Paine
National Park, Chile
Canon EOS 5D Mark III,
11-24mm, 0.4sec at f/11, ISO 100



Ian Plant

World-renowned professional photographer Ian Plant travels the globe, seeking out amazing places and subjects in his never-ending quest to capture the beauty of our world with his camera. Ian is a frequent contributor to many leading photo magazines, a Tamron Image Master, and the author of numerous books and instructional videos, including the critically acclaimed *Visual Flow: Mastering the Art of Composition*. You can see more of his work on his website www.ianplant.com.

Why it works

◀ This image demonstrates the concept of ‘dynamic balance’. Too much energy in a composition leads to chaos, while too much balance makes a composition static and boring: a mix of the two is best. The general background structure of the composition is roughly symmetrical from left to right (most notably, I centred the background mountain range, leaving equal room on both sides from the edge of the image frame), creating order and balance. But the dynamic, curving shapes of the wave and the cloud break the symmetry, adding energy to the visual design. The result is a composition that is both pleasingly balanced and dynamic at the same time – a compromise between two extremes that works to effectively engage the viewer’s eye.

Technique COMPOSITION

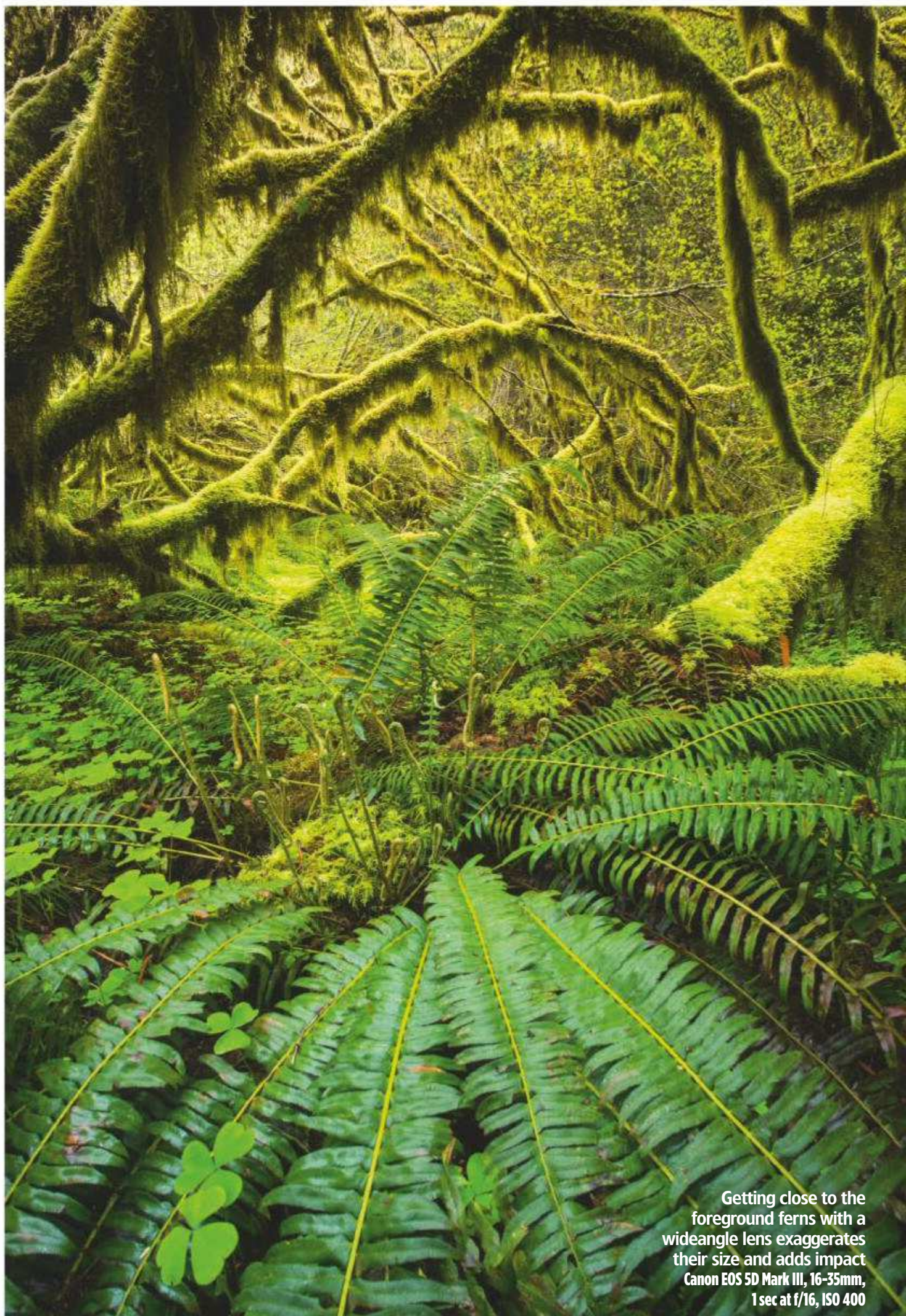
➤ explore, looking for amazing compositions. Only then can you really see what the world has to offer.

Move your feet

Ansel Adams once said, 'A good photograph is knowing where to stand.' Good advice. If you want to make compelling compositions, you need to get your feet moving and to experiment with different angles, focal lengths, and positions. Picking great subjects is only the beginning; your next job is to find the best position for your camera to allow you to make the most of your chosen subject. One thing to remember as you assess various angles is that, unlike human vision, which sees the world in three dimensions, a photograph is only two-dimensional. This means that you should seek out a position that allows the objects in your composition to have visual separation. If objects are bunched up they will appear to merge, in a two-dimensional photograph, so diminishing the impact of your composition.

Think about visual mass

The ability of an object to attract attention – its 'eye-catchingness', if you will – is known as visual mass. Something big within the image frame will likely attract more attention than something small, but keep in mind that visual mass is not simply dictated by the relative size of an object; colour, brightness, shape and other things can give an object visual mass out of proportion to its physical size. Also, visual mass is not static; rather, the photographer can manipulate the visual mass of an object through lens choice, camera position and the use of light. For example, by getting closer to an object, the photographer can increase its apparent size relative to other objects within the scene (or, by using a wideangle lens, the photographer can make background objects look smaller). Visual mass is critical to understand because it can be used to focus the viewer's attention on specific parts of your composition, so learning how to manipulate visual mass



Getting close to the foreground ferns with a wideangle lens exaggerates their size and adds impact
Canon EOS 5D Mark III, 16-35mm, 1 sec at f/16, ISO 400

allows you to emphasise those objects that are most important to your visual design.

Entice the viewer into the scene

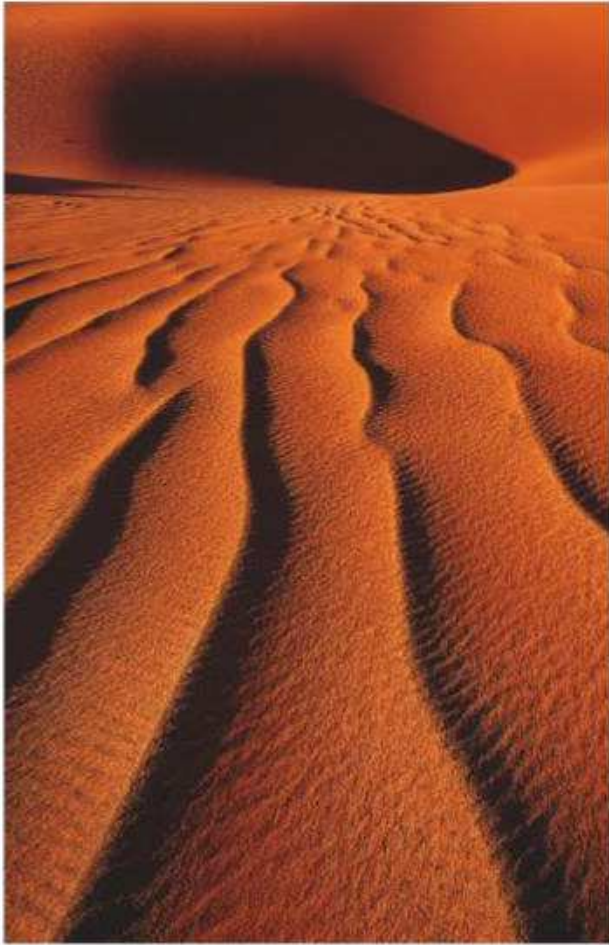
Good compositions enthrall the viewer and hold their interest. I call this effect 'visual flow', and it is helpful to think

of it this way: imagine you are standing in the middle of a river, looking downstream. The water flows around, beneath and past you on its journey into the distant landscape beyond. The flow of the river is irresistible – anything caught in its path is swept along, following every twist and turn, inevitably transported into the

distance. This effect – this irresistible pull – is precisely what you want to accomplish visually with your images. Your goal as a photographer is to engage the viewer's eye and command their attention, leading them deeper into the scene. By doing so, you transform the viewer from a passive observer into an

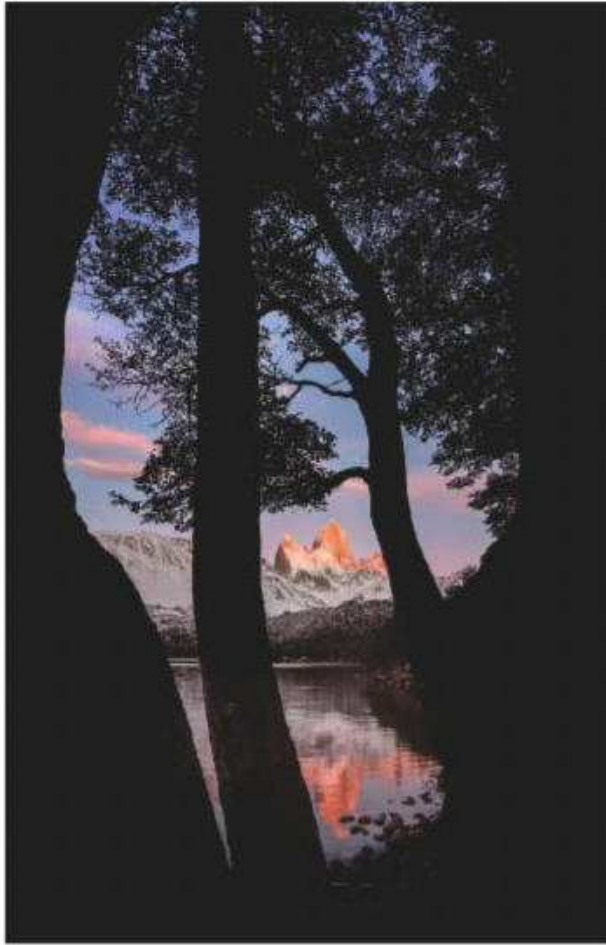
IAN'S FAVOURITE COMPOSITIONAL STYLES

There are a number of ways to draw the eye into a scene and add impact for an unforgettable image



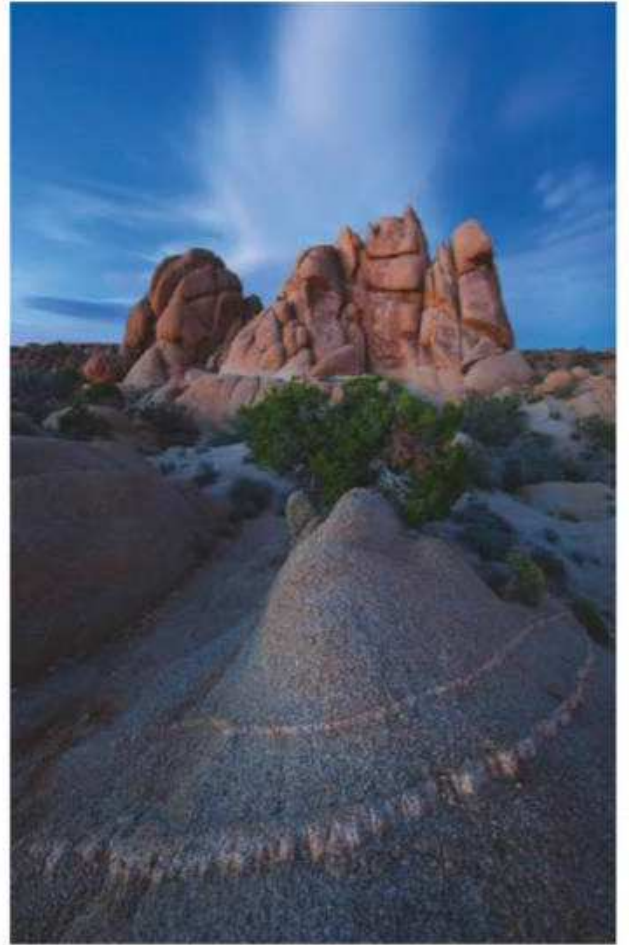
Leading lines

Lines stretching from foreground to background propel the viewer's eye deeper into the photo. When the lines emanate from the bottom of the image frame and point to important elements in the background, they can be very effective at grabbing the viewer's attention and leading the eye into the composition.



Framing

Framing is an effective tool for creating depth, simplifying a composition, and focusing attention on what's important. Examples of commonly used frames include trees, natural arches and old barn windows. Framing compositions often works best if the frame and subject are in different light, such as silhouetted trees framing a sunlit mountain.



Near-far

Juxtaposing a close object with a far object creates depth in a composition and enhances visual interest. This is a favourite technique of landscape photographers and is especially powerful when using a wideangle lens close to a nearby object with stunning, dramatic scenery in the background.



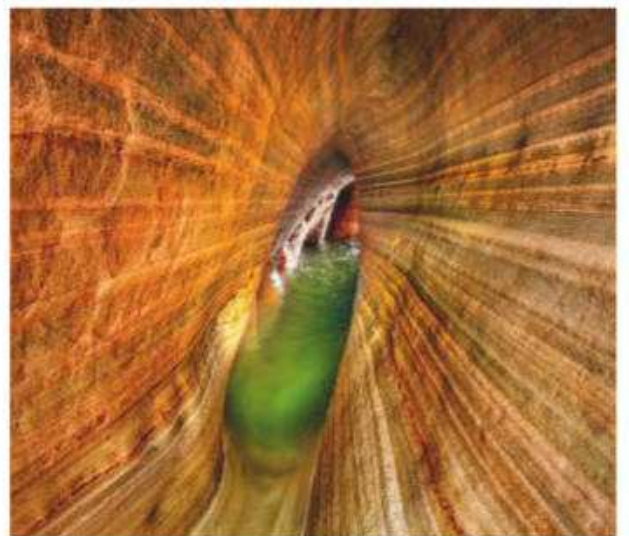
Patterns

Effective images can be made using a repetition of shapes that creates a pattern. The patterns can include things like a grove of trees, rippled sand, lichens on a rock, distant mountain ridges, a field of wild flowers, a flock of birds or pebbles on a rocky shore.



S-curves

It is often said that a 'curved line is the loveliest distance between two points.' Arguably, curves are more sweeping and elegant than lines, and although they take a bit longer to get to the point, s-curves encourage the viewer's eye to meander through multiple parts of the composition.



Visual vortex

When you have diagonal lines travelling from the image edges and corners right into the centre of the composition, an eye-catching vanishing point emerges, inexorably leading the viewer deep into the scene. I call this style of composition the 'visual vortex', and it creates a commanding visual effect, one to be used judiciously.

Technique COMPOSITION

The juxtaposition of the nearby foreground rock and the sea stacks in the background creates compositional energy and interest
 Canon EOS 5D Mark III, 24-105mm, 1.6sec at f/16, ISO 50

➤ active participant, giving them a sense of being there, of being immersed within the scene. This helps to establish an emotional connection between the viewer and the photo and ensures that they will keep coming back to look time and time again.

Strive to achieve 'dynamic balance'

A good composition has a mix of energy and harmony, known as dynamic balance. If a composition is too symmetrical and balanced, it will be boring, while a composition with too much visual energy will be chaotic. Somewhere between the two extremes is usually best. I typically strive to have some amount of symmetry for the general structure, while including anomalous visual elements that break up the symmetry and add visual energy to the composition. The ultimate goal is to create a balanced and pleasing composition, that nonetheless maintains a sense of vibrancy and motion.



Ten tips for compelling visual designs

Keep it simple

Think critically about what should be included within the image frame, and more importantly, what shouldn't. Exclude anything that doesn't make the composition stronger.

Avoid visual merger

Change your position as necessary to open up space between important objects so that they don't overlap.

Get close with wideangle lenses

By getting close to nearby objects with a wideangle lens, you can make even small objects look much larger and more prominent in the composition.

Wait for the decisive moment

Don't just show up and shoot. When you've found the perfect subject or composition, wait for the 'decisive moment' that creates maximum visual energy.

Mix energy and balance

Too much balance in a composition is boring. Too much energy is chaotic. Try to find a mix between these two extremes.

Create a visual progression

A progression of multiple visual elements from the bottom to the top can encourage the viewer's eye to travel deeper into the composition.

Use visual opposition

Opposing visual elements create energy in a composition. Look for lines or shapes that tilt or point in opposite directions, encouraging the viewer to study multiple parts of the composition.

Get diagonal

Diagonal lines, and diagonal visual relationships, bring energy to a composition. When appropriate, change your position to skew shapes diagonally.



Shapes and patterns emerge from the interplay of shadow and light
 DJI Phantom 4 Advanced drone, 1/200sec at f/5, ISO 100

Use shapes

Look for simple, bold and dynamic shapes such as triangles or circles to form the basis of your compositions.

Put something between you and your subject

Just photographing your subject often isn't enough to make an effective photo. Include additional objects between you and your subject to create depth and enhance visual interest.



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2018
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Amateur Photographer of the Year

We bring you our favourite 30 images uploaded to Photocrowd from Round Five, **Persons of Interest**, with comments by the AP team



**CROWD
WINNER**

1st

Round Five **Persons of Interest**



NGO VAN DIEP from Vietnam is the winner of Round Five of APOY 2018, and takes home a SIGMA 85mm f/1.4 DG HSM Art lens, worth £1,199.99. This lens has been engineered for unparalleled image quality. It features two FLD glass elements and one element with a high rate of anomalous partial dispersion and high refraction, resulting in a class-leading level of performance. What's more, the nine-blade diaphragm creates beautiful bokeh. It's an ideal lens for portraiture, both in the studio and on location.

1 Ngo Van Diep **Vietnam** 30pts

Canon EOS 7D, 24-105mm, 1/200sec at f/5.6, ISO 200

There's a lot to like about this very striking image. The rich turquoise colour and swirling ripples of the fishing nets are reminiscent of ocean waves, while the pops of red and yellow really draw the eye in. We also love the contrast between the old-fashioned sewing machines that are being used to repair the nets and the modernity of the women's clothing. Ngo's timing is excellent and the composition is fantastic, too, creating a compelling scene that stands up to repeated viewing.

АРОУ 2018

2nd

2 Neil Burnell UK 29pts

Nikon D810, 100mm, 1/80sec at f/2, ISO 200

This eye-catching composition looks like a still from a film – something that's emphasised by shooting in the 16:9 aspect ratio. There's a story being told here that's intriguing, mysterious and slightly disconcerting – all of which make for a highly successful portrait. The central placing of the model really works for maximum impact, while the tasteful, understated processing (Neil deliberately cooled the image and introduced blue split tones) helps to create a sense of darkness and foreboding.

3 Andre Pinto China 28pts

Fujifilm X-T20, 16-50mm, 1/125sec at f/4

Andre's image is all about balance and careful control of exposure. The red of the fisherman's shirt leaves the viewer in no doubt as to the main subject of the image, drawing the eye in immediately. Expertly exposed with a touch of warm light from the fisherman's lantern and the added bonus of the reflection in the water, the composition is deceptively dynamic despite the stillness of the scene. The outline of the main cormorant's wings being echoed in the silhouette of the mountains is an added bonus.

4 Kartal Karagedik Germany 27pts

Nikon D300S, 35mm, 1/800sec at f/7.1, ISO 250

Talk about decisive moment. A split second earlier or later and all the finesse of this image would have been lost. It's important that the photographer placed himself so that the middle boy is exactly in the centre, as this allows everything else in the frame to fan outwards from him. Even the fact that all three boys are looking downwards is important, as it conveys the sense that they are utterly absorbed in what they are doing, with no sense of being observed or photographed.



4th

3rd


© Andre Pinto


5th
5 Kartal Karagedik Germany Opts

Nikon D800, 85mm, 1/125sec at f/11, ISO 500

The simple approach has worked extremely well with this fantastic portrait of Grandmaster Nidar Singh – said to be the last living master of shastar vidiya, a Sikh battlefield art. The eye contact is spot on, while the subtle lighting creates powerful impact. The detail captured is superb, while minimal processing helps keep the main focus on the interesting story of the subject.

АРОУ 2018

6

**6 Michael Farley UK 25pts**Canon EOS 400D, 24-105mm,
1/200sec at f/4, ISO 1600

The range of delicate tones in this sensitive portrait is immaculate. There's just enough detail in the darker areas of the image, and the highlights in the eyes have been captured beautifully.

7 Laura Allegri Italy 24ptsCanon EOS 500D, 55mm, 1/100sec at f/5.6,
ISO 1600

The low-key treatment is the ideal approach for this portrait of an Iban woman in Malaysian Borneo. Her pose is simple and effective, too.

11 Ingrid Weyland Argentina 20pts

Sony A6500, 16-70mm, 1/160sec at f/4, ISO 640

The dreamlike quality of this underwater image is mesmerising, as if the young girl is reaching out to something outside the frame. The inky black background ensures full attention on the subject.



7

11



10



14

**12 Neil Burnell UK Opts**

Nikon D810, 24-70mm, 1/250sec at f/11, ISO 64

Sometimes the simple approach pays off, and the soft lighting and uncomplicated pose work beautifully here.

10 Subhankar Das India 21ptsNikon D750, 24-120mm,
1/80sec at f/11, ISO 200

The tones of this twilit image add richness and depth to the scene. The expressions on the subjects' faces tell of a long day spent working.

14 Marco Tagliarino Italy 17ptsCanon EOS 5D Mark IV, 24mm,
1/50sec at f/8, ISO 640

There's so much going on here, but our eye goes immediately to the man with the cigarette at the back, then moves around from there.

8


8 Graham Borthwick
UK 23pts

 Canon EOS 5DS R, 24-105mm,
 1/500sec at f/4, ISO 1000

The processing in this image gives it a warm and nostalgic feel, and the photographer has done well to capture the man's faraway gaze without being spotted.

15 Douglas Armour
UK 16pts

 Fujifilm X-T2, 23mm,
 1/250sec at f/5.6, ISO 250

The room set, poses and tones all come together in this image to make a strong portrait. The blankness of the subjects' expressions adds to the intrigue.

9 Jiří Kučík
Czech Republic 22pts

 Canon EOS 5D Mark II, 50mm,
 1/200sec at f/1.4, ISO 1250

A carefully composed portrait. The model's cheek rests on the water perfectly, and the wet strands of hair provide a lovely finishing touch.

13 Bruno Galle
Czech Republic 18pts

 Nikon D600, 85mm, 1/320sec
 at f/1.4, ISO 100

The shallow depth of field here ensures attention goes straight to the woman's eyes. We love the natural expression and link between her eye colour and top.

9



13



15


16 Goran Pavletic
Croatia 15pts

Unknown

There's a melancholy to this scene that leaves the viewer feeling as if there's a story to be told here.



АРОУ 2018



17 Khurrum Mahmood **Unknown** 14pts

Unknown

There is a great deal going on in this frame, but it isn't confused, and there is a clarity to the story that works well.

18 Petya Nikiforova **London** 13pts

Nikon D810, 60mm, 1/500sec at f/4, ISO 400

This young woman's gaze is powerful and grabs attention. According to the photographer, she 'wants to change the world'. We suspect she may succeed.



21 Ingrid Weyland **Argentina** Opts

Nikon D610, 24-70mm, 1/125sec at f/8, ISO 1600

The photographer's imagination has run riot in this carefully constructed image. It's very effective.



22 Andrew Wood **UK** 9pts

Nikon D810, 24-120mm, 1/250sec at f/5.6, ISO 1600

A portrait is about more than just a person, and here the environment says a great deal about the main subject.

25 Peter Murrell **London** 6pts

Nikon D700, 50mm, 1/60sec at f/2, ISO 1400

A quiet moment in lovely light is captured effectively thanks to the wide aperture and careful focusing.

28 Tim Crabb **UK** 3pts

Canon EOS 5DS, 24-70mm, 1/30sec at f/8, ISO 400

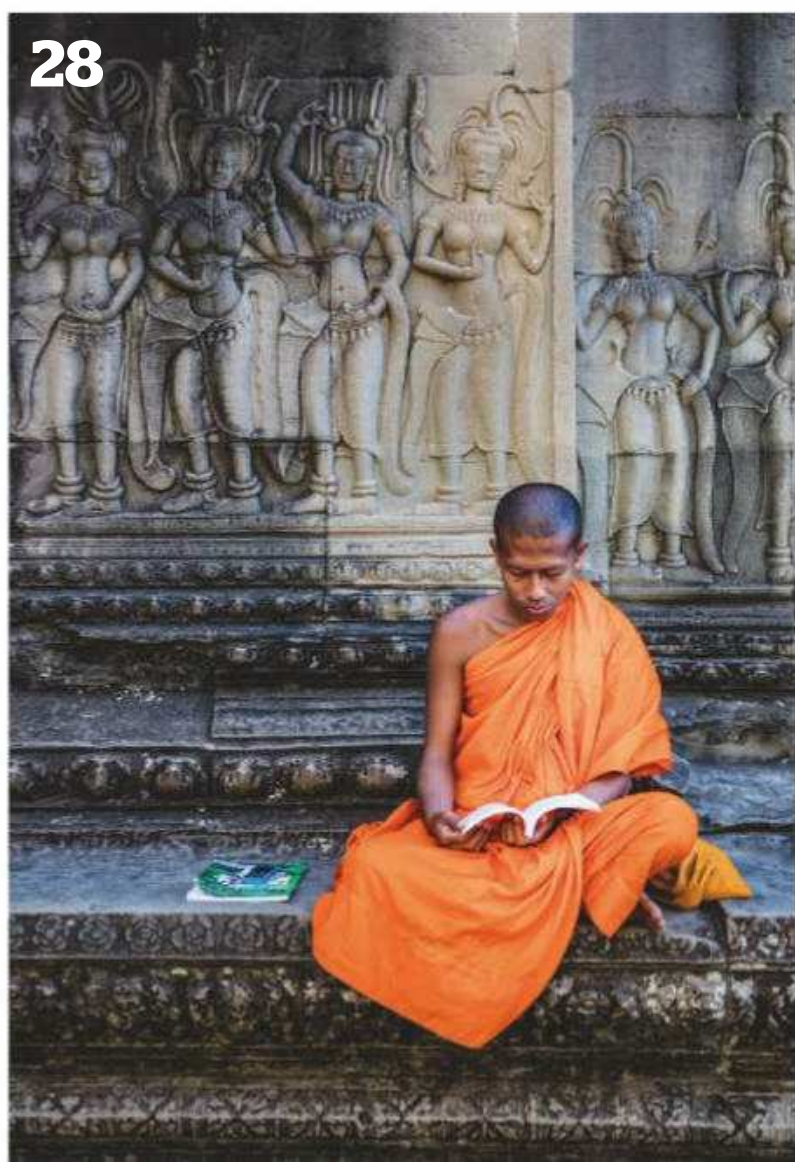
Angkor Wat in Cambodia throngs with tourists, but Tim has isolated a scene that is calm and serene.



29 Bruno Galle **Czech Republic** Opts

Nikon D600, 35mm, 1/30sec at f/2.5, ISO 100

The processing here almost fools us into thinking we're looking at the real thing!





19 Charlie Lockwood **UK** 12pts
Canon EOS 6D Mark II, 50mm, 1/320sec at f/2.8, ISO 160
Shooting wide open ensures a potentially distracting backdrop is nicely blurred.

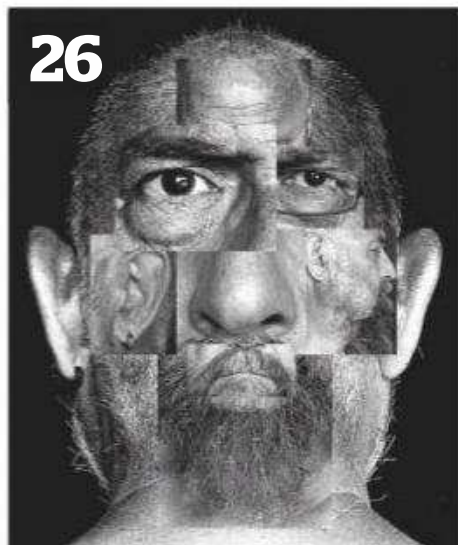
23 Karl Eldridge **UK** 8pts
Nikon D800, 70-200mm, 1/80sec at f/2.8, ISO 1600
The artificiality of the girls' expressions is what makes this image work so well.



20 Todor Tilev **Ireland** 11pts
Fujifilm X-T10, 16-50mm, 1/55sec at f/3.5, ISO 800
A fascinating portrait that is as much about the copper craftsman's workshop as it is about him.



24 Paul Cooper **UK** 7pts
Canon EOS 5D Mark II, 100mm, 1/1000sec at f/2.8, ISO 320
By waiting for the woman to exhale her cigarette smoke, this shot is lifted above the ordinary.



26 Chris P **UK** 5pts
Canon EOS 60D, 18-200mm, 1/4sec at f/7.1, ISO 400
This slightly disconcerting self-portrait stands out for its creativity and imagination. It's surreal and cleverly put together.



27 John Hall **Ireland** 4pts
Canon EOS 5D, 70-300mm, 1/350sec at f/6.7, ISO 160
By converting this image to black & white, it ensures attention remains on the young men and their facial expressions. We would love to know what was going on here!

30 Sirsendu Gayen **India** 1pt
Nikon D610, 16-300mm, 1/400sec at f/9, ISO 1600
This tight crop gives a sense of claustrophobia, and the top light introduces nice highlights into the young boy's eyes.



The 2018 leaderboard

Neil Burnell is in first place with a 20-point lead. Also several photographers have joint scores: Simon Hadleigh-Sparks and Steve Palmer are in third place, while Steve Cheetham, Pawel Zygmunt, Chris Martin, Julia Martin and Tim Crabb are in tenth place.

1	Neil Burnell	79pts	6	Dave Balcombe	45pts
2	Richard Whitson	59pts	7	Henrik Spranz	37pts
3=	Steve Palmer	54pts	8	Howard Mason	36pts
3=	Simon Hadleigh-Sparks	54pts	9	Sirsendu Gayen	32pts
5	Michael Farley	50pts	10=	Steve Cheetham, Pawel Zygmunt, Chris Martin, Julia Martin and Tim Crabb	30pts

To enter and find details of the upcoming rounds of APOY 2018 visit www.amateurphotographer.co.uk/apoy and click Enter Now

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LETTER OF THE WEEK



Huawei's description of the P20 Pro's sensor size can be confusing

How big is a 1/1.7in sensor?

Your review of the Huawei P20 Pro (AP 1 September) stated 'The main camera pairs a 28mm equivalent f/1.8 wideangle lens with a 40MP 1/1.7in colour sensor, which is both larger and considerably higher resolution than those used in other phones.' But how big is a '1/1.7in sensor'? That grotesque improper fraction evaluates as 0.588 inch or 14.94mm, but I suspect isn't one of the actual dimensions of the sensor's picture-taking area. Please will you describe all sensor sizes in straightforward measurements in the future. I doubt whether there's a better photographic magazine available than AP, but I would like to be able to understand what size camera sensor you're discussing without having to turn on the computer and consult Wikipedia.

Chris Newman

You raise a good point, and we will try to list the actual dimensions in future. As for the P20 Pro, Huawei hasn't disclosed it but 1/1.7in usually means approximately 7.4x5.6mm. In context, most flagship phones use 1/2.3in, which is 6.2x4.6mm – Andy Westlake, technical editor

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Stumbling blocks

With Nikon and Canon releasing full-frame mirrorless cameras we now have smaller lighter cameras with more sophisticated autofocus and better image quality. With all that, you would say it was the beginning of the end for DSLR cameras – but a couple of things may hinder this. One is the starting price being beyond most people's budget, but the main stumbling block will be people's mindset. Some will always baulk at new technology no matter how good it is – we are, after all, creatures of habit.

Martin Busby

Some people may baulk at new technology and others may struggle with the cost, nevertheless demand for the new Nikon models has already outstripped planned supply and they haven't even gone on sale yet. Having said that, I'm sure DSLRs will be around for a while yet – Nigel Atherton, editor

A gap plugged

As a Sony user, it was interesting to read Michael Topham's review of the Canon EF 85mm f/1.4 USM lens (AP 15 September). The optic has, almost unaccountably, been missing from the Canon line-up, though the f/1.8 lens has always provided exceptional value for Canon users, and the f/1.2 is legendary, though less sharp than many competitors. And the new lens gives Canon users image stabilisation – something Pentax and Sony full-framers have had from the start. What a pity that, for the moment, EOS R users will have to use it with an adapter: surely, it's a lens that will outshine the 28-70mm f/2, at less than half the price?

John Duder

Price speculation

I am intrigued by Ralph Jones's comment (*Inbox*, AP 15 September): 'I guess that lots of current D850 owners will be selling them to finance the purchase of one of the new mirrorless models.' While I am sure some will do just that, I am not convinced that 'lots' will do so.

The D850 is a top-of-the-range digital SLR, not the

kind of camera that one buys without considerable thought. To get the best out of such a camera would normally require the use of top-quality lenses, suggesting that D850 purchasers have made a considerable investment. No doubt there are advantages, for some, in exchanging a D850 for a Z 7 but others will find the opposite.

I doubt there will be much change in demand or price for the D850 for a while. My own experience is that the supply of used examples of the previous model does not increase for some time after launch. Indeed used D4 bodies are not in plentiful supply three years after the launch of the D5. I see no reason to expect this launch to be any different.

G R Gale

Professional opinions on the new cameras

I read with interest the comments by Jeremy Walker and John McMurtrie regarding the new Nikon mirrorless cameras (7 days, AP 8 September). Both seem to be attempting a positive spin while remaining quietly unconvinced. David Noton's online assessment for *Digital Camera World* seems equally confusing for Canon's EOS R as he refers to the camera positively overall, but on several occasions calls it 'exceptionable', the *Oxford Dictionary* definition of which is 'open to objection; causing disapproval or offence'.

Could you tell me when a full review by AP is likely to take place on these models as I, and many others I suspect, would welcome a clear and unbiased appraisal of these cameras before spending our hard-earned cash.

David Richards

The Nikon Z 7 review will be published in our issue dated 13 October (that is, the issue after next) – Nigel Atherton, editor



Look out for the Z 7 review in AP 13 October



John is unhappy that Google has discontinued the image organiser Picasa

Picasa replacement

I am a very satisfied long-time Picasa user but as you know Picasa is no longer supported, and Google has begun to disassemble it. It is no longer easy to export photos as attachments to emails. I need simple editing tools, a good filing and tracking system, the ability to export photos to family and friends as email attachments, and the ability to burn photo DVDs as required. I do not wish to store my photos (about 70GB) on the Cloud as Google increasingly wishes users to do.

I would happily pay for a continuation of a properly supported Picasa. As this is not likely to happen, will you be able to recommend a replacement that is simple? I do not need the functionality of Photoshop or even Elements, and I am put off by these programs' apparent inability to cope with Windows 10 updates, which happen frequently.

John Cunningham

There are cheap and 'free' tools out there, but they are often very dated or come with unexpected limitations or strings attached. The Elements Editor may be overpowered for your needs but the Elements Organizer – the other half of the package – is very good for browsing, organising and sharing photos, and it offers simple image enhancements, too. There are alternatives, such as PaintShop Pro or Cyberlink PhotoDirector, but Elements is the best one. Why not download the Elements trial and at least take a look? – Nigel Atherton, editor

Try before you buy

The thought has crossed my mind that there seems to be an opportunity for forward-thinking dealers to introduce a 'pay and play' offer. Having a demonstration model available for, say, a three-day rental period at a sensible price would give people a chance to familiarise themselves with good and bad points.

A risk fee as damage insurance would be part of the

deal, with a refund if all ends well. Also the rental fee could be deducted from the final price if a sale materialises. Selling the demo camera at a later date would also add to a dealer's income.

Looking at a new camera and all the supporting information is one thing, but there's no substitute for a hands-on test. Paying for a test run could be a whole lot cheaper than a costly mistake.

Frank Timms

The investment required to carry loan samples (perhaps several) of every major camera would probably be beyond the reach of most retailers. Then there would be the admin involved. There are already good hire companies whose business is doing just this, not just with cameras but with lenses, lighting and all kinds of other gear as well. In our recent group test of hire companies (AP 21 July), the company HireaCamera (www.hireacamera.com) came out on top – Nigel Atherton, editor

I win!

An article in AP 8 September (*Chicago on my mind*) mentions that Vivian Maier took 100,000 photos. Well, I have taken 143,703. I win.

Andrew S Redding

Ah, but Vivian shot 100,000 pictures on 120 roll film, while you probably shot yours on a digital camera, which is cheating! Even so, that's a lot of pictures – though I'm expecting a flood of letters from readers who can beat your 143,703 – Nigel Atherton, editor

A numbers game

Fascinating development from Nikon, but why have they started the numbering at 6 and 7? I sort of understand the way Nikon and Canon number in single figures, double, etc; presumably Nikon are leaving open the options of a Z60, Z70, Z600, Z700, etc. But I still don't understand where 1 to 5 went? Keep up the excellent work.

Ian Clark

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Round Eight Travellers' Tales

Every location has its own unique feel. If you are looking for inspiration visit the oldest part of a location, and then the newest part. Or climb to the highest point and look down on your temporary home. Get up early and visit a local market, or stay out late and shoot lights reflected in water. Talk to people, but try not to 'steal' a shot.

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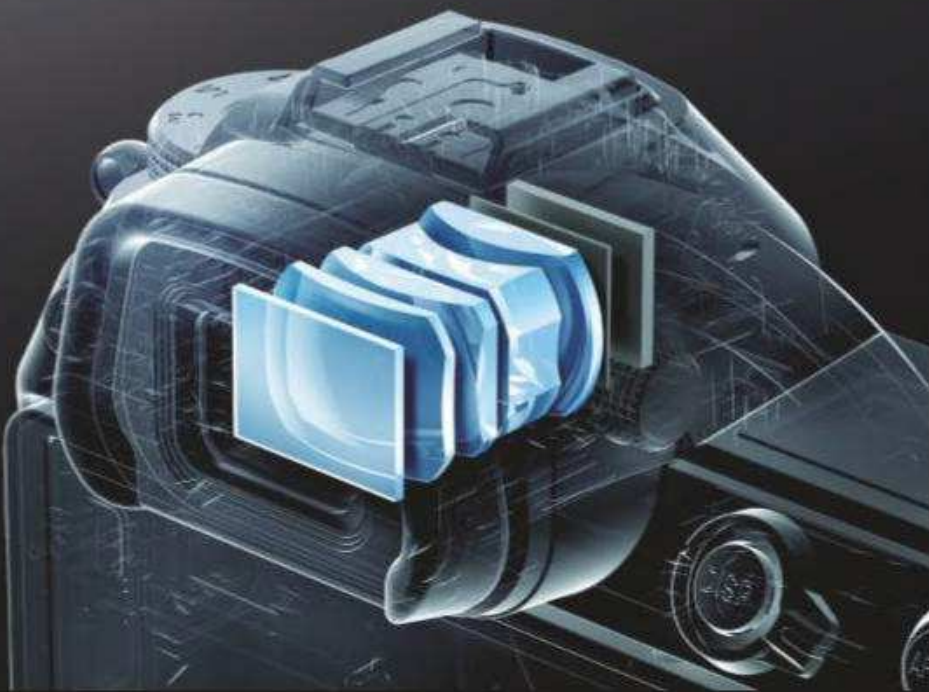
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When Harry Met...

Hillary Clinton

In a stressful shoot **Harry Borden** was promised 15 minutes with Hillary Clinton, but only got 15 seconds

In June 2018, I was commissioned to shoot portraits of American politician Hillary Clinton. She was in the UK to attend meetings at Swansea University's Hillary Rodham Clinton School of Law and the portraits were intended to illustrate a profile interview with her to go in the *Guardian Weekend* magazine.

The shoot would take place on a weekend, so I would have to give up an enjoyable father-son bonding session with my son, watching an important World Cup match. However, the opportunity to shoot a portrait of Hillary was too good to miss. It was a great job and I was really excited to do it.

On the day I drove for three hours to Swansea and arrived at 10am to meet *The Guardian* journalist Decca Aitkenhead, who was doing the interview. The event was being handled by a freelance publicist, who had said that I would get 15 minutes for the portrait and Decca would get 45 minutes for the interview.

That day, the university was filled with Hillary's entourage: it included dozens of scary-looking guys in black cars,

wearing mirror shades and communicating on walkie-talkies. I was introduced to Hillary's adviser, who seemed like someone out of political drama *The West Wing*.

My assistant and I were shown around various rooms as possible portrait locations and we set up our equipment, including a Colorama backdrop. I was shooting with the Fujifilm GFX 50S, a 51-megapixel medium-format mirrorless model, using natural daylight.

But after all this early activity, we sat around waiting for a long time. I'd recently bought a new telephoto lens and to relieve the stress of the situation, I did some long-distance reportage shots of the security men. At one point the publicist said, 'It seems like she's not keen on doing the photos' but I thought the portrait session couldn't be cancelled at this stage as everything had been agreed.

To encourage Hillary to go

'She had her coat on, clearly with no intention of being photographed'

ahead with it, I signed a copy of my book *Survivor: A Portrait of the Survivors of the Holocaust*, which I had brought along and would be given to her. Hillary's adviser looked at it and made very flattering comments. Things seemed to be swinging back in my favour.

Time running out

However, as the day wore on, I began to realise that everyone had seen my book apart from Hillary, the one person who could ensure I got time with her. Decca and I were expected to go back to *The Guardian* with a major interview and some strong portraits, but we were beginning to wonder whether it was going to happen at all. We were starting to panic.

Then, as it got close to 6pm, Decca was called in to do the interview, so I got ready for the shoot. The light was good and I thought this could be a moment when I got a remarkable picture. I messaged the publicist and said, 'Can we do the pictures?' There was no reply. I texted her again, and again there was no reply.

My instinct told me something was wrong. I took a deep breath, breezed past the security guards and went into another room. At that moment, a door was just opening and Hillary walked through it. She had her coat on and was leaving, clearly with no intention of being photographed.

Decca, who had been given just 20 minutes to do the interview, felt angry on my behalf and between us we kind of hustled her into the studio. I was determined not to be trodden on and treated badly.

I was so pumped up that I took a few shots handholding the camera with it set on auto exposure, which was just 1/40sec. So I said, 'Let me put the camera on a tripod and do this properly.' The adviser was



Harry took this picture while waiting for the portrait session to begin

ALL PICTURES © HARRY BORDEN

With time running out, Harry managed to get a shot of Hillary Clinton, but only just



grumbling and the press officer was the most vociferous in trying to stop me, in an attempt to curry favour with Clinton and her people.

Shortest-ever session

I got just three or four frames before the shoot was brought to an abrupt end. I was treated as if I was a paparazzi photographer who had found out Hillary was in the building and dragged her into a room to take some pictures, rather than doing a pre-arranged shoot. The metadata records that I had just 15 seconds to take the pictures – my shortest-ever portrait session.

Hillary's expression in the pictures is a mixture of incredulity and panic as she tried to communicate to her people to get her out of there. Although I'd been a Hillary supporter during the presidential election, I felt this experience showed that she was just another member of the upper echelons of society who think it's their right to rule over us.

My pictures were used in *The Guardian*, but in a short news report rather than part of a big feature. My favourite shot of the four I took is the full-length picture. The similarity of Hillary's checked coat and the carpet makes it hang together surprisingly well. It's certainly very different from the carefully composed, big-production images that Annie Leibovitz would shoot.

This shoot was one of the worst experiences I've had as a photographer and shows that even with many years' experience you can still get messed around.

As told to David Clark



Harry Borden



Harry Borden has won prizes at the World Press Photo awards and was awarded an Honorary Fellowship by the RPS in 2014. The

National Portrait Gallery collection holds more than 100 of his images. His book *Survivor: A Portrait of the Survivors of the Holocaust* was published in 2017. Visit www.harryborden.co.uk

Elements of raw

Get to grips with raw photo editing using Photoshop Elements. **James Paterson** shares his essential guide to the tools and controls that matter the most

As Adobe Photoshop CC's little brother, Elements often gets a bad rap – it doesn't have the same set of features as Photoshop CC and is geared more towards beginners. But most casual CC users would admit that they barely scratch the surface of its labyrinthine feature set. So if you're happy to forgo advanced controls like 3D or video editing, you might find that Elements offers everything you need, and all for a reasonable one-off cost rather than an ongoing monthly subscription.

The Elements Camera Raw editor is a case in point. While it does lack the selective tools and black & white controls that are found in both Photoshop CC and Lightroom, it nevertheless offers an array of useful tonal sliders, plus tools for setting white balance and cropping, as well as comprehensive sharpening and noise-reduction controls. Besides, if you find that you need to make selective edits or convert to mono, then you can always open the image in the Elements editor for further tweaks. Over the next few pages we'll take a look at the key features of the Elements Raw editor.

You can purchase Photoshop Elements for a reasonable one-off cost

ESSENTIAL TOOLS

Hand tool



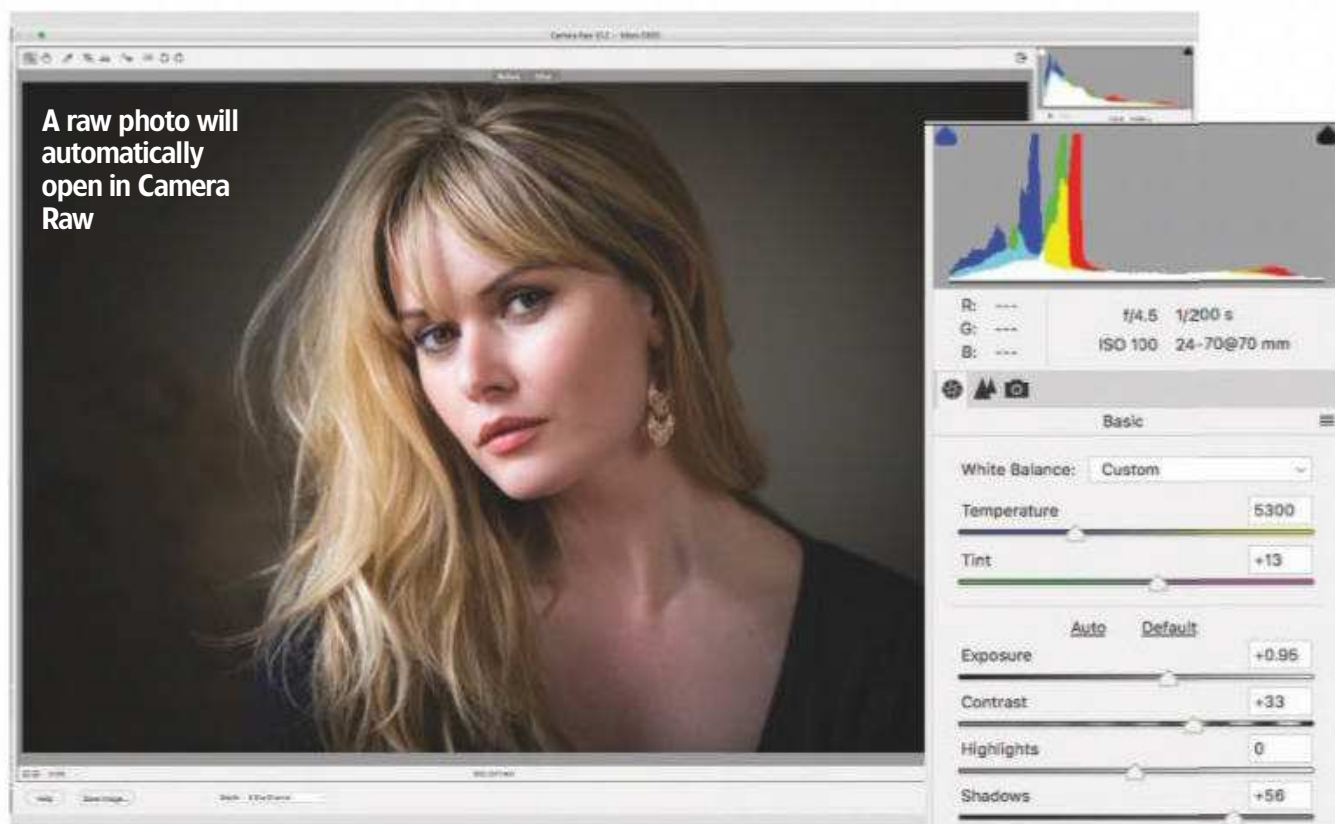
Use this tool (or simply hold Space) to scroll around an image when zoomed in. Double-click the icon to bring the image back to full screen.

Zoom tool



Use this (or press Cmd/Ctrl and + or -) to zoom in close or to back out. Double-click the icon to zoom to 100% (actual pixels) view.





A raw photo will automatically open in Camera Raw

Get started with the Basic panel

When we open any raw photo in Elements the Camera Raw plug-in will automatically appear. It acts as a gateway, letting us begin our raw photo editing by enhancing tones, colours and details. Once open in Camera Raw, the Basic panel on the right is the ideal place to begin enhancing tones. It's usually best to start at the top and work downwards through the sliders.

Start by setting the white balance. The ability to change

white balance in post-production is one of the key benefits of shooting in raw. The dropdown menu here lets us select familiar white balance presets like tungsten or shade. Alternatively we can tweak Temperature and Tint manually, or use the White Balance tool to click over a neutral point in the image.

Below this are the tonal controls. They include the Shadows and Highlights sliders, which are very effective at

pulling details out of those areas. They demonstrate another of the main benefits of editing in the raw format: the fact that raws have greater dynamic range than JPEGs and therefore hold more detail at the tonal extremes.

Set white and black points

The Camera Raw Basic panel offers Whites and Blacks sliders. They let us set white and black points, allowing us to define the tonal range of an image. To some extent, we can also use the sliders to rescue clipped details. Ideally we want images to display a complete range of tones from black to white, while guarding against blown-out highlights or pure black shadows. By adjusting the Whites and Blacks sliders we can ensure the tonal ranges reach pure black and pure white without clipping.

In order to use the sliders effectively, we need to employ a simple keyboard shortcut. Hold Alt while dragging either slider. This gives us a grayscale view that clearly displays clipped pixels as we drag. In most cases we should move either slider to a point just before clipped pixels begin to appear.



Hold Alt while dragging the sliders

Enhance your colours

The Vibrance and Saturation sliders within the Camera Raw Basic panel let us boost colour intensity. This is especially helpful when editing raw photos, as raws tend to look a little flat and dull on initial viewing (this is because camera manufacturers expect raw shooters to want to make their own boosts). A quick boost to either slider will make colours appear more punchy and full. Each behaves in a slightly different way. Saturation applies a universal boost to all colours at once. By contrast, Vibrance targets and enhances the weaker colours and preserves

Use the Vibrance slider to boost weaker colours



those that are already strong. As such, Vibrance is particularly useful for portraits as it lets us boost dull colours without overcooking the reds and

oranges that often dominate skin tones. Here increasing Vibrance lets us boost the blues and greens without overly affecting the subject.

Why edit in raw?

For those not used to raw editing, Camera Raw can seem baffling: why can't we open our raw files in the Elements editor like we can with JPEGs? Elements is a pixel-based editor, and in their raw stage, the pixels have yet to be fully realised. Raws contain unprocessed image data. As such, each pixel has extra data that allows us to take it in one direction or another, with greater editing headroom than if the image was a JPEG. Here's where this plug-in comes in (or Capture One, Affinity Photo, Lightroom or any other raw editor). This way, we have more control over adjustments. ➔

White Balance eyedropper



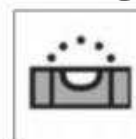
Use this tool to click on a neutral point in an image in order to set the white balance and correct colour casts.

Crop tool



This lets you make non-destructive crops. Right-click for different ratios and click X to change the orientation.

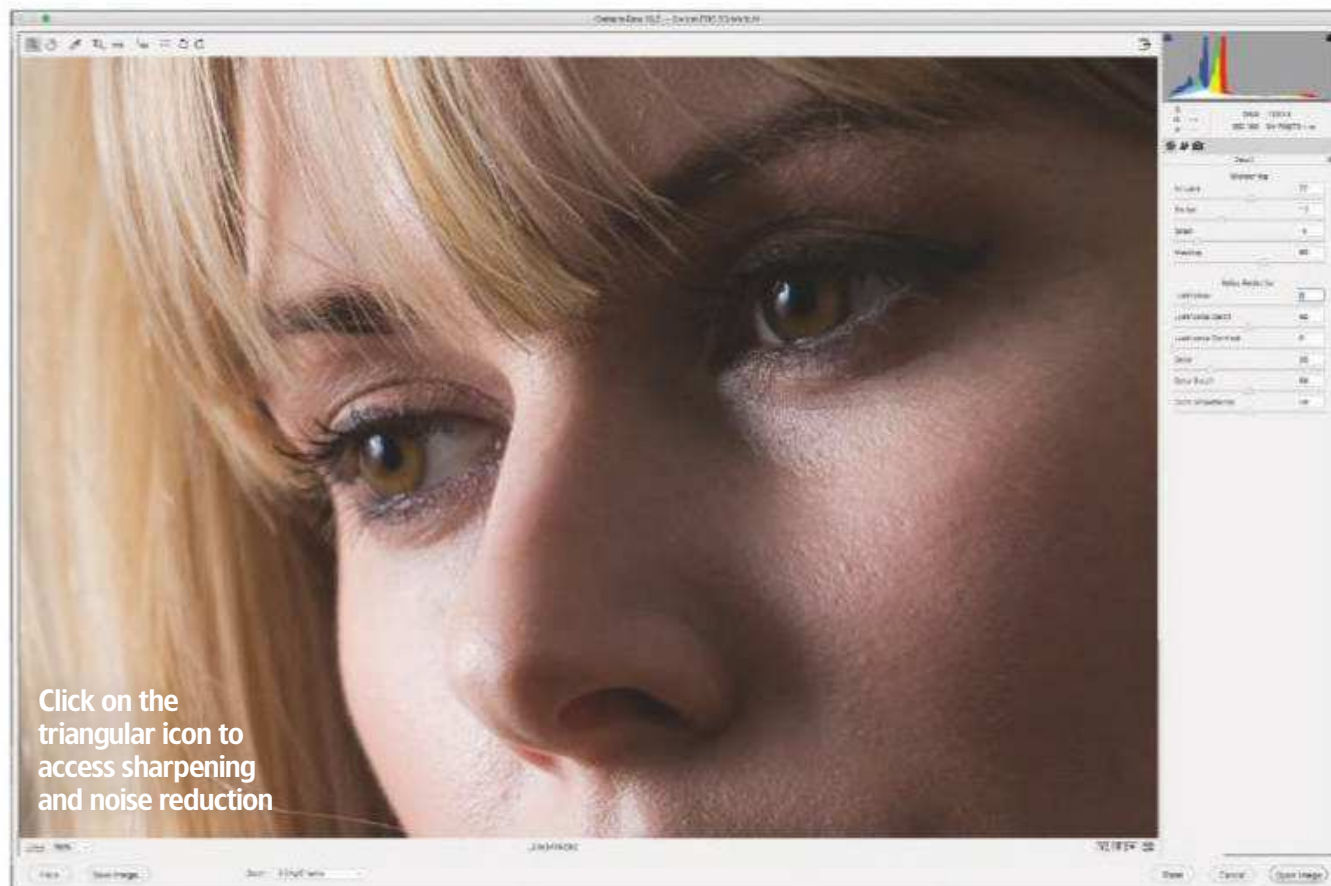
Straighten tool



Use this to straighten wonky horizons in landscapes. Simply drag along the horizon line to correct it.

Technique ELEMENTS

Raw sharpening and noise reduction



Camera Raw offers a powerful array of sharpening and noise-reduction controls within the Detail Panel (accessed by clicking the triangular panel icon on the right). Here are the key sliders explained. In most cases, holding Alt while dragging a slider will give a grayscale view to help you judge the effect.

Sharpening Amount

This slider controls the overall strength of the sharpening effect by increasing the contrast along edge details within the image. The correct amount will depend on the subject and resolution of the image. Push it until details are sharp, but beware of increasing image noise.

Radius

When we sharpen a photo we are simply increasing contrast along edges, where light pixels meet dark pixels. The Radius slider determines how far from the edge the sharpening – or ‘halos’ – will occur. A high radius is usually more suited to images with areas of low-frequency detail such as portraits, while a low radius may be better for detailed scenes like landscapes.

Detail

This lets us suppress halos and artefacts by controlling how much high-frequency detail is sharpened. A lower value is

better for restricting the sharpening to strong edges, while a higher value is better for emphasising textures and surfaces in the scene.

Masking

This lets us restrict the effects of the sharpening to areas of fine detail, allowing us to exclude featureless or blurred parts of the photo from becoming oversharpened. Hold Alt while dragging the slider for a black & white view. As you drag the slider across, areas will begin to appear – these will be excluded from the sharpening.

Luminance Noise

This lets us combat the grainy noise that often occurs when we

shoot at high ISOs, or if we attempt to rescue an underexposed photo. Drag the slider to a point where the noise disappears, but beware of blurring fine details. Sharpening and noise reduction go hand in hand, so if we push one too far it can have an adverse effect on the other.

Color Noise

This targets blotchy spots of colour that can appear in our photos, especially in darker areas. By default it’s set to 25, which is usually enough. The Color Noise slider below this lets you set a threshold – high values protect the colour edges, while low values remove speckles of colour.



You can batch edit your photos in Camera Raw to speed up your workflow

Batch edit your photos

The changes that we make to a raw photo in editors such as Camera Raw don’t actually alter the image file directly. Instead they simply affect the way the image looks within the program. Edits are only ‘burnt in’ when we either open the image into the main Elements editor or save it in a different format like a JPEG or TIFF. This ‘parametric editing’ brings a number of benefits, not least the fact that you are able to make universal changes to entire batches of photos at once. This is easily done in the Elements Raw editor. We simply drag our set of raw photos into the Elements interface. Then once they open in Camera Raw, we can either press Cmd/Ctrl + A to select them all or Cmd/Ctrl + click to highlight several of them in the filmstrip on the left. Once that’s done, we can then go on to make any changes using the sliders and panels on the right. This can be especially useful when we need to correct white balance across an entire set of photos.



Non-destructive editing

One of the best things about raw photo editing is that everything we do to a file in the raw editor remains non-destructive. So the next time we open the image, everything we've done – from cropping to sharpening – is editable at any time. Once we're finished editing the raw photo, we can click Open to bring the image into the main Photoshop Elements editor. Alternatively,

if no further edits are required we can simply close the image. Any changes are automatically saved within the raw file. If you want to remove previous changes made, you can restore the Camera Raw defaults using the flyout menu at the top right. The View options, found at the bottom right of the image, are also handy if you want to check your edits. They give you various split-screen before/after views like this (above).

Camera Profiles

Within the Camera Profiles dropdown you'll find a list of profiles that match the picture-style options offered by your camera. These can be useful for kickstarting the editing process by giving your image a range of tonal treatments. Note, these are only available when editing raw files. If you choose to edit a JPEG in Camera Raw (in Elements, you can go to Open > Edit in Camera Raw to do this) then the profile will be embedded.



Testbench IN THE FIELD

The big switch

Landscape photographer **James Abbott** made the leap from Nikon DSLR to Sony A7R III. Is it a match made in heaven, or is regret sinking in?

At a glance

£2,899 body only

- 42.4MP full-frame back-illuminated sensor
- ISO 100-32,000 (expandable to ISO 50-104,000)
- 5-axis in-body image stabilisation up to 5.5 stops
- 3in articulating touch-sensitive LCD monitor
- Dual SD card slots



There inevitably comes a time, many times in fact, when every photographer realises that the camera they have is lacking in some way, and the only way to achieve a specific end is to upgrade. We all get this feeling when a new camera model is released, but in reality you know when it's time to upgrade to the latest and greatest model, or even take the bold step of completely changing camera system.

As mirrorless cameras offer increasingly impressive features and high resolutions in compact and lightweight bodies, more and more photographers are making the switch. The DSLR certainly isn't dead, and models such as the recent Nikon D850 prove that there's still a great deal of innovation when it comes to more traditional camera design.

Will all cameras be mirrorless in five or ten years' time? It's hard to say really, because each camera format – from Micro Four Thirds to APS-C to full frame to medium format to large format – performs a specific function for different types of photographer. And the professional DSLR, in particular, has a size and weight that not only provides balance with large telephoto lenses favoured by sports

and wildlife photographers, but also allows for battery life in the realm of several thousand shots per charge.

The making of a dilemma

Before my switch to Sony earlier in the year, my main camera was a Nikon D610, and I had all the lenses and accessories I needed to shoot both landscapes and portraits professionally. In many ways, I loved my Nikon D610. For a full-frame DSLR it was relatively lightweight at 850g body only (battery and SD card included), and I knew the menus and functions inside out. The 24.3MP sensor produces reasonably large prints and provides great image quality. And when it came to shooting landscapes, I could focus my 16-35mm f/4 perfectly, for any landscape with foreground interest at different distances, simply by using the distance scale on the lens.

When I first bought my Nikon D610 I predominantly shot portraits, so I purchased a vertical grip for comfort and the size and weight of the camera were never an issue. Around this time Sony was releasing its first full-frame mirrorless cameras, and while I knew the image quality was fantastic after

A tricky sunrise at Winnats Pass, Peak District, captured using a 3-stop reverse ND grad and HDR
Sony A7R III, Sony 16-35mm f/2.8, 1/8sec at f/16, ISO 100

ALL PICTURES © JAMES ABBOTT

A lightweight body balances perfectly with tripod-mounted telephoto lenses





testing and reviewing the A7R, lens availability was limited so I didn't feel compelled to make the switch back then.

Over time, as I began to shoot more and more landscapes I started to see some deficiencies in the D610 that I knew I could resolve with an upgrade. They were, of course, things I could live with, but at the same time I was becoming more and more frustrated; the D610 doesn't offer a live histogram in live view, so when shooting with a Big Stopper you have to wait for a long exposure to finish before you can check for shadow or highlight clipping.

And while we're on the subject of Big Stoppers, one thing that drove me mad was the fact that the D610 couldn't 'see' through extreme ND filters in live view – the LCD screen would be black. The same problem occurred at night – you couldn't see a thing.

Plus, when shooting at night or with a Big Stopper the eye-piece cover that was essential to avoid light leaks is a separate cover that has to be attached in place of the main eye-piece, making both easy to lose.

Something I'd learned over the years about DSLRs is that they certainly don't shake off dust. They're magnets for it! And sensor dust was another issue that was driving me to distraction. Having to clean my sensor every other week was becoming tedious and having owned Fujifilm cameras for a number of years, I knew that mirrorless cameras didn't suffer as badly from sensor dust. The question was, did I stick to what I know and keep costs down by upgrading to a Nikon D850, or should I take the bolder and more expensive approach of a complete system change by switching across to the Sony Alpha 7R III?



Testbench



Decision time had arrived

I researched for weeks and considered everything. I wanted a higher resolution that would allow me to make larger prints without the need to interpolate images in Photoshop, so there were three main options for full-frame cameras with a resolution exceeding 40MP. The 50.6MP Canon 5DS R was out of the question purely because I wasn't prepared to swap systems for another DSLR, and this camera had been around for a couple of years. This left the more recently released Nikon D850 and Sony Alpha 7R III in the running, which at the time of looking cost £3,499 and £3,199, respectively.

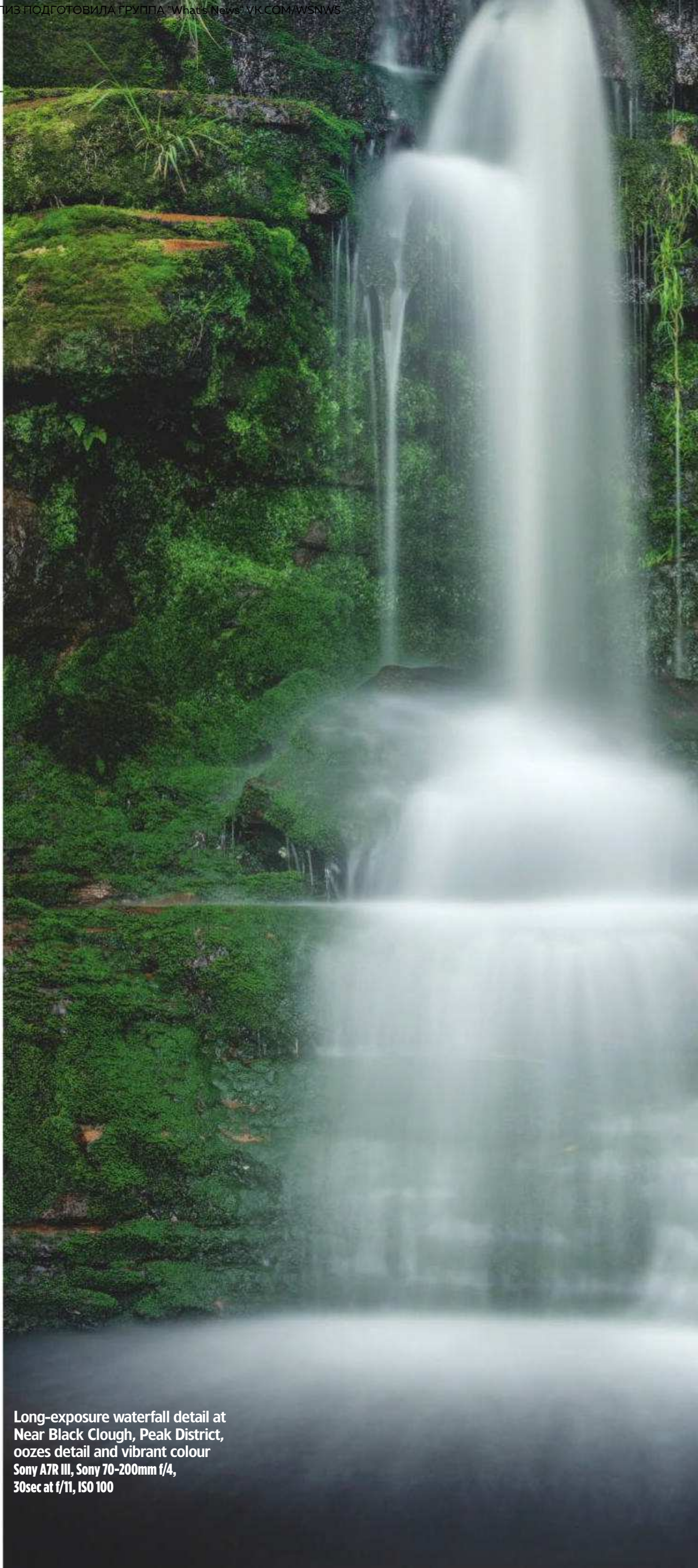
The Nikon D850 is an amazing camera and I knew that I would instantly feel at home with it, not to mention it meant that I wouldn't have to worry about buying new lenses or accessories, so it would be the most cost-effective option. At 45.7MP the resolution was perfect and the native low ISO of 64 offering a 14.8 EV dynamic range was extremely attractive for achieving slower shutter speeds without the need for ND filters. And while the expanded low ISO 32 wouldn't provide the dynamic range of ISO 64, it would still be useful in many landscape situations.

When using extreme NDs the D850, like its predecessors the D800, D800E and D810, has an eye-piece curtain built into the viewfinder so no more worrying about losing covers. Unfortunately, however, Nikon hadn't included live view gain so the only way for the camera to 'see' through a Big Stopper was to open up the aperture and crank up the ISO. It's not the end of the world, but any situation where you have to mess around with settings rather than concentrate on actually shooting increases the chances of making mistakes, like leaving ISO too high when working quickly.

Other notable features include direct access buttons that light up so you can see them in low light without the need for a torch. Then there are advanced functions such as focus stacking which automates this popular technique for macro and landscape photographers. On the downside, the camera offers dual card slots; one is XQD rather than two SD slots. And the deal breaker for me was the body-only weight of 1,005g (XQD card and battery included). It may only be 150g more than the D610, but one of my main aims was to reduce weight rather than increase it.

The Sony A7R III by size and weight alone looked a strong contender for my hard-earned cash, at an incredible 657g body only (SD card and battery included) and offering dual SD card slots. So, once I had a 16-35mm attached to either camera I knew the Sony

‘The Sony A7R III by size and weight alone looked a strong contender for my hard-earned cash’



Long-exposure waterfall detail at Near Black Clough, Peak District, oozes detail and vibrant colour
Sony A7R III, Sony 70-200mm f/4, 30sec at f/11, ISO 100



Classic spring bluebell image shot at Dockey Wood in the Chilterns
Sony A7R III, Sony 70-200mm f/4, 1.3sec at f/11, ISO 100

would weigh much less. And while the 42.4MP full-frame back-illuminated sensor isn't quite as high resolution as the D850's sensor, it's so close that it's negligible.

The lowest native ISO was slightly higher at 100 with a dynamic range of 14.7 EV; ISO 64 would be better, but certainly not a deal breaker. Other advantages I knew I'd be able to immediately enjoy included the ability for the camera to 'see' and even autofocus with a Big Stopper attached to the lens, less dust because there's no mirror, and no need to ever worry about covering the viewfinder because of the EVF.

Mirrorless myths

You regularly hear DSLR owners smugly saying how rubbish mirrorless cameras are when it comes to battery life, and to be honest, with

the Sony A7R II this was certainly the case. The fact that Sony shipped the camera with two batteries was testament to the issue. Roll on the new Sony NP-FZ100 Z-series battery for the A7R III, A7 III and A9, and things couldn't be more different, with battery life being significantly improved over the previous-generation batteries.

Sony really has produced a battery here that, for the landscape photographer, certainly matches the duration of use of a DSLR battery in certain situations. When I shot landscapes on my Nikon DSLR, I would always shoot in live view because it's easier and more comfortable, and I've found that the A7R III battery matches this and will last for up to two days of shooting.

If, however, I was shooting portraits and using the electronic viewfinder rather than the optical viewfinder of a DSLR, battery life



Testbench

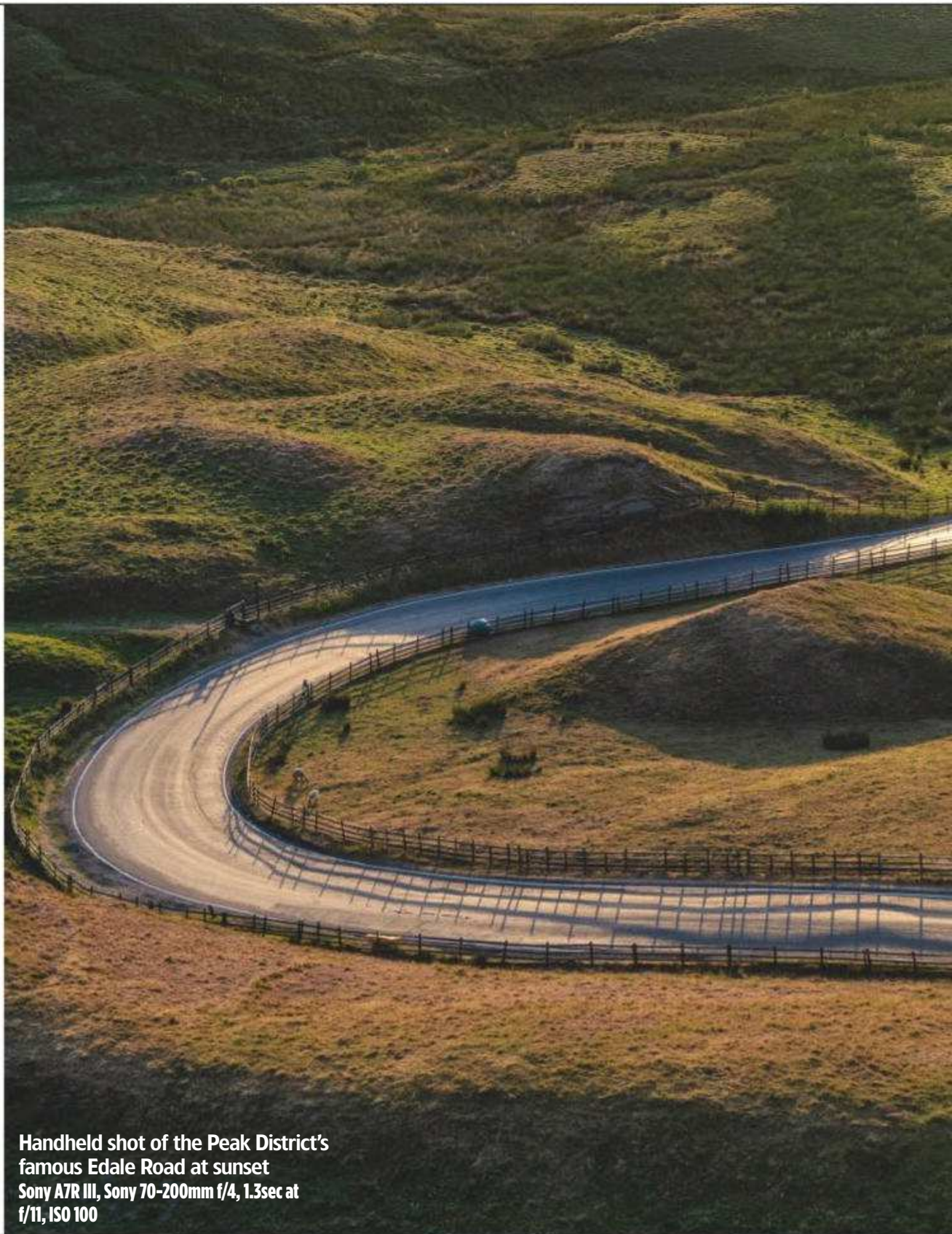
➤ would, of course, be inferior, but probably not as bad as you may think. I've always had two or more batteries for every camera I've previously owned and currently own, to offer redundancy on shoots and additional battery life, so running out of power isn't a fear. For emergencies in the field, I purchased a third-party double battery charger that will run from a portable USB power pack, and I've so far not needed to use it for this reason.

Another myth you may hear is that mirrorless cameras are less robust than DSLRs and that they don't offer the same level of dust and weather-proofing. The reality here is that the higher-end models such as the A7R III are weather resistant and have been shown in use in both cold and wet conditions. Sony rates the operating temperature of the A7R III at 0–40°C although again, the camera has been shown in use in temperatures well beyond this range. I've only had the camera since April so I've not had the opportunity to test it in winter conditions, although from what I've seen I have no doubt it will perform well.

The A7R III in use

I once read a blog post by a photographer who said that they weren't interested in switching to mirrorless because once a kit bag weighs 10kg for instance, an extra kilogram or two doesn't really make a difference. I'd argue the complete opposite and have been slowly shaving weight off my kit bag wherever I can, and moving across to Sony has helped me to achieve significant weight savings. I regularly trek for miles, and sometimes that's up mountains with camping gear, food, water and emergency items. I don't know about you, but I'd rather carry an 8kg bag than one that's 10kg! It does make a difference and I'm sure your back will agree just as much as mine has.

In use, the A7R III is a pleasure to shoot with, although the menu is so feature-packed it can sometimes be difficult to locate what I'm

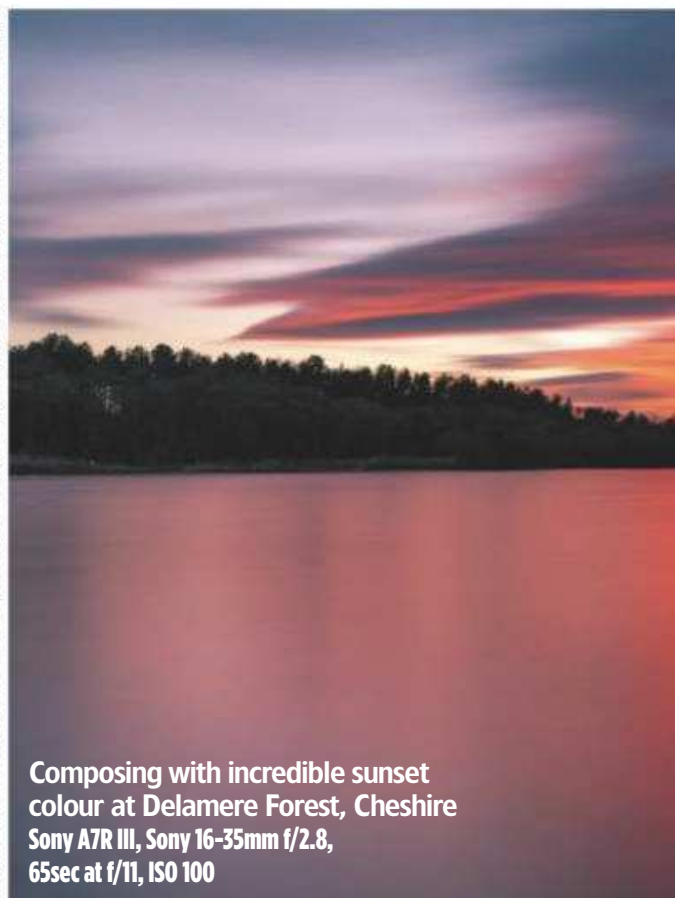


Handheld shot of the Peak District's famous Edale Road at sunset
Sony A7R III, Sony 70–200mm f/4, 1.3sec at f/11, ISO 100

Incredible optics

SINCE SWITCHING I've genuinely been blown away by the quality of the two lenses I purchased. I'd actually argue that the two lenses I currently own are the only two lenses you'd ever need for shooting landscapes: the 16–35mm f/2.8 and the 70–200mm f/4. The 16–35mm is, according to DXOMark, the sharpest lens of its type currently available. What also appeals is that it has an f/2.8 maximum aperture that makes it suitable for shooting astrophotography and weighs practically the same as my old Nikon 16–35mm f/4. A faster prime would be even better but don't forget that the core reason behind this system swap was to reduce weight, and a third lens, especially for one very specific subject, is a luxury that would negate all the weight savings made so far.

For a telephoto lens for shooting landscapes, I opted for the 70–200mm f/4. The reason for this is because for landscape photography the larger maximum aperture provided by the 70–200mm f/2.8 is unnecessary, and the additional weight this brings is significant. Not to mention the difference in price. At £1,149 the f/4 is £1,350 cheaper than the f/2.8, and a whopping 640g lighter.



Composing with incredible sunset colour at Delamere Forest, Cheshire
Sony A7R III, Sony 16–35mm f/2.8, 65sec at f/11, ISO 100



looking for – something I’m sure many other A7R III users agree with. Sony has pulled out all the stops and you have so many options, including the ability to set custom functions and many other buttons to access your desired settings from your preferred buttons.

With the EVF and LCD screen it makes sense to set them to the highest quality so you can enjoy their full resolutions when pixel peeping your images in the field. The detail and clarity of both the LCD and EVF are fantastic, and the articulated touchscreen is great for selecting points of focus manually when focus stacking. And with 399 AF points covering most of the frame, except the edges, you can always get the part of the subject you want in focus.

Just like everything in life, the A7R III isn’t perfect and there are a few things that have oddly been missed out. With the new A7 and A9 series cameras, Sony has done away with the PlayMemories app that allowed you to purchase apps to add functionality to the camera. This app was controversial because many photographers felt that when they’d paid

‘Moving across to Sony has helped me to achieve significant weight savings’

£2,000–3,000 for a camera, much of the functionality the paid-for apps offered should have been included in the first place. I can see both points of view, with Sony’s perhaps being that not everyone would want or need certain functions so this allows individuals to pick and choose. But with this app now gone, Sony’s flagship camera doesn’t even have a built-in intervalometer.

Other useful features that have been missed out include no on-screen timer when shooting in Bulb Mode, and no exposure times longer than 30 seconds. Fujifilm’s advanced camera models offer all three of these features, with the latter two making shooting long exposures with a Big Stopper unbelievably easy. You don’t even need a shutter remote or timer to shoot perfect long exposures because the T setting allows you to shoot exposures up to 60 minutes in duration. This would be functionality that Sony could easily provide in a firmware update, so I can only hope that this is added to the current line-up in the near future.

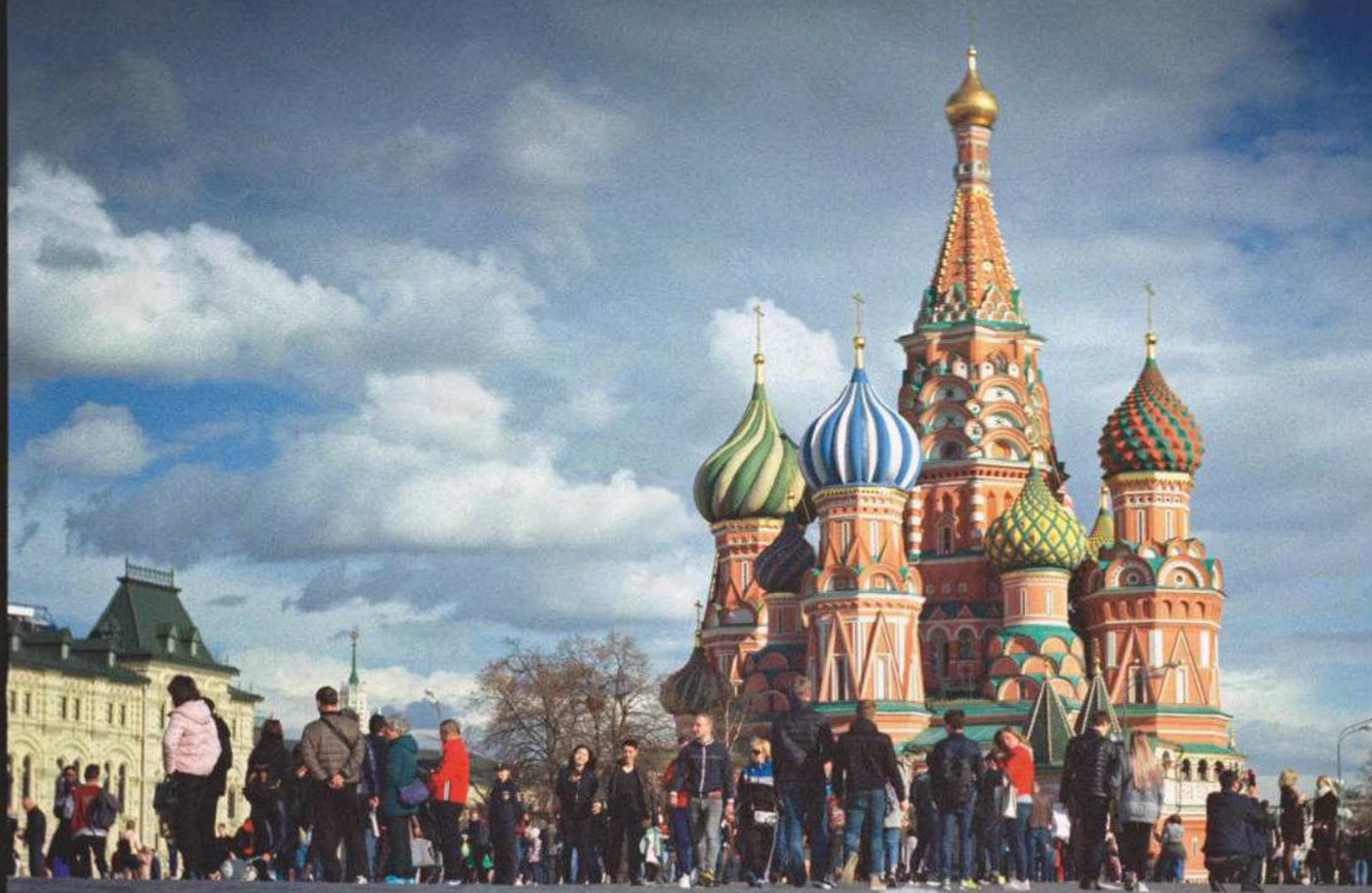
The perfect companion?

Changing camera systems is an expensive exercise, so you must be absolutely certain that it’s right for you. For me, I knew that it was the only way that I’d be able to alleviate my DSLR woes, enjoy a higher resolution, and also cut down the size and weight of my kit to make trekking long distances and camping more manageable. You may now be wondering why I didn’t go further and opt for an APS-C mirrorless camera, but the reason I didn’t is that I wanted a full-frame camera and the best 16–35mm lens currently available, among other reasons. In the months that I’ve been shooting with the A7R III, I have to say that the switch was 100% the right decision.

If I hadn’t made the jump to Sony when I did, I’d probably be eyeing up the recently released Nikon Z 7 about now, which looks to have a mightily impressive spec on paper and seems to answer what a lot of Nikon users have been calling out for. I’m yet to get hands on with one and I’m all for giving it a try, but having decided to make the move away from Nikon and now that I feel right at home with the A7R III, I’m in no rush to go back. If I were to do this it would be a very costly exercise.

In the A7R III Sony has created one of its best cameras to date; indeed it’s one of the best high-resolution cameras available right now. And with a wide range of exceptional optics available in the FE mount from Sony, Carl Zeiss, Sigma, Tamron and Samyang, plus multiple adapters for using other manufacturers’ lenses, there’s a huge number of optics available to use with the system – making it ideal for almost every type of photography. As I have discovered over these past few months, for shooting landscapes, the A7R III is undoubtedly one of the best.





From Russia with Lomo love

Taking a film camera on a holiday to Moscow not only helped capture great shots, but left a lasting happy memory, as **Rod Edwards** discovered

St Basil's Cathedral, Moscow, from ground level with the aperture wide open at f/4.5

Winston Churchill once described Russia as 'a riddle wrapped in a mystery inside an enigma.' This hasn't changed. As a photographer, I'm always looking for new and exciting places to explore, and Moscow with all its romance and mystique seemed the ideal destination for my first Russian mission.

I've been shooting digital for over 15 years. It's convenient, automated, fast and predictable. However, I feel that this pixel perfection can sometimes lack the creative soul that I had grown to love with film. Digital photographers have tried various ways to emulate the look of film with the latest cameras, software, actions and presets. However in all honesty, if you want the classic film look, the only real way is to shoot traditional film.

I wanted my images of Moscow to be different from other stock shots I'd seen online. What better way to do this than with a camera whose roots had grown from the very foundations of Mother Russia: the legendary Lubitel.

Over the years, I'd owned and used several classic Russian Lubitels, but while I love their charm, they are far from reliable. For my trip to Moscow I needed an analogue workhorse that I could not only count on, but one that still retained the character and feel of the original Russian classic. The Lomography Lubitel 166+ Universal promised all of this and so much more.

Covert work

Moscow is renowned for its rich architecture and ornate metro stations. Komsomolskaya was first on my list, and I needed to work undercover as tripods aren't allowed. I covertly chose the best position, perched upon a balcony overlooking the main entrance escalator, and set up my mini tripod on the shallow ledge.

Since this is a fully manual camera with no internal meter, you'll need to either follow the exposure table on the back, use a handheld light meter, or use an app on your smartphone to determine correct exposure. I have an iPhone and used the free 'MyLightMeter' app which proved to be surprisingly accurate.

Lomography has re-engineered the classic 75mm Cooke Triplet glass taking lens and removed the original self-timer mechanism. This has improved the ergonomics as the controls on older Lubitels were a little cluttered for bigger fingers. Metal rings around the lens control the aperture (ranging from f/4.5 to f/22) and shutter speeds from 1/250sec to 1/15sec plus



Komsomolskaya Metro Station
1 sec at f/4.5, using stacked ND2, ND4 and ND8 filters

Bulb. This is adequate for most situations, but can be a little restrictive to your creativity.

With this in mind, I'd bought a set of neutral density filters on eBay for less than £15 that gave me two (ND2), three (ND4) and four (ND8) stops neutral density range. The beauty of the Lomography ethic is that you are not after the highest resolution glass, but a low-fidelity equivalent – so pennies can be saved on cheap filters in aid of Lomo creativity. The low fluorescent light levels emitted from the ornate chandeliers allowed me to shoot wide open at 1/60sec. However, I wanted to blur the people, so I screwed all three filters together making a six-stop ND and not worrying about any colour cast from the lights as I knew I could easily correct this when I scanned the colour negatives. Then, 1sec at f/4.5 and I was ready. I set the focus to the infinity click and carefully fired off half a dozen frames.

Rules go out the window

Next was Red Square and St Basil's Cathedral. With the standard Lubitel lens, and so much open space, it was easy enough to move back far enough to fill the frame with the cathedral. However, at eye level the composition lacked foreground interest and I needed some way to draw the viewer into my picture.

Looking around I saw interesting white lines on the floor that led towards my subject. I crouched down, placed the camera on the cobbled square and looked down onto the ground glass screen. I wanted to shoot wide open to throw the foreground completely out of focus. This is the opposite of what we've all been taught in 'photo school', but I'm shooting Lomography style, so the rule book goes out the window.

At a glance

£289

- Uses 120 medium-format rollfilm
- 12 6x6cm exposures per roll
- Fully manual operation
- 75mm f/4.5 triplet lens
- 35mm film adapter included



Testbench IN THE FIELD



This panoramic view of the Kremlin beside the Moskva was shot on 35mm using the Lubikin adapter

➤ I patiently waited for the crowds to clear and give a nice clean line leading towards the cathedral. I was shooting on Lomography colour negative 100 film, which is known for its sharpness and fine grain. Its vivid colour reproduction was also perfectly suited to the bright sugar candy paintwork and vivid blue sky of St Basil's Cathedral.

The afternoon light was getting lower in the sky and with this came lovely warmth and softness. I stumbled across a beautiful vintage carousel, standing forlorn and lonely in the late sunlight, and knew I had to photograph it.

The Lubitel has two lenses: the larger is for taking photos, while the smaller one above it is for viewing. The taking lens focuses anywhere from 0.8m to infinity with four click stops. The image is composed and focus confirmed on the ground glass screen. This has been greatly improved in Lomography's redesign, as the pop-up viewfinder has a perfectly flat ground glass which covers the entire image. With the older classic Lubitels, the light fall-off was so bad towards the edges that it was hard to both focus and compose the image. In order to improve focus further, Lomography has also redesigned the flip-down magnifying lens and

introduced a split-screen fresnel in the centre to confirm perfect focus. By focusing on the horse's head, I hoped to minimise the depth of field when shooting wide open, thereby accentuating the wonderful bokeh of this lens. Shooting on a slow, 100 speed colour negative film made the colours beautifully saturated, and the wide aperture introduced some additional edge softness and vignetting.

Another iconic view I'd seen so many times was the view of the Kremlin beside the Moskva river. The traditional shot needed more of a short-telephoto lens while the Lubitel is restricted to its fixed standard lens. However, hidden away in my bag I had the Lomography 35mm 'Lubikin' adapter. This allows you to shoot with 35mm film, and since it exposes the entire film area, it also introduces a rather cool 'sprocket' effect to your panoramic images. This is what Lomography is all about, real film special effects in camera!

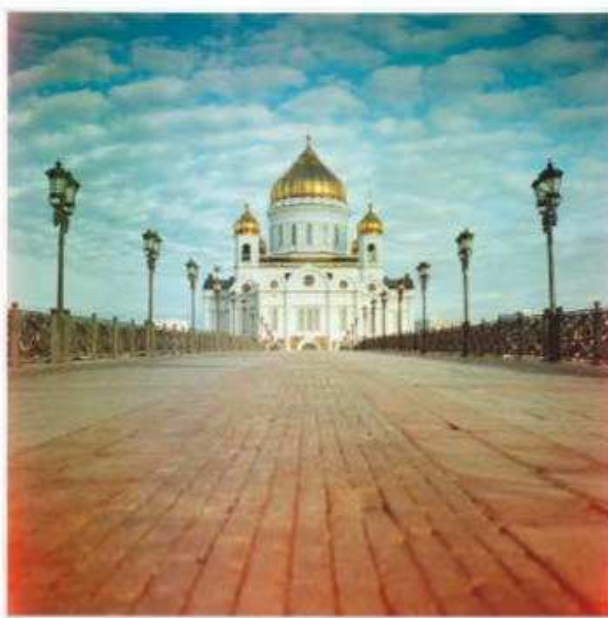
As dusk approached, the scene slowly came to life. Predicting how the traffic trails would appear on the final film was tricky. I had become used to shooting digital and knowing what you've got on location before you leave. Not so with film; there's always a little mystery,



black magic and the sense of uncertainty until the film is returned from the processors. To achieve the traffic trails, I set the shutter to Bulb exposure and carefully pressed the cable release. Exposure was 4sec at f/5.6.

A meditative experience

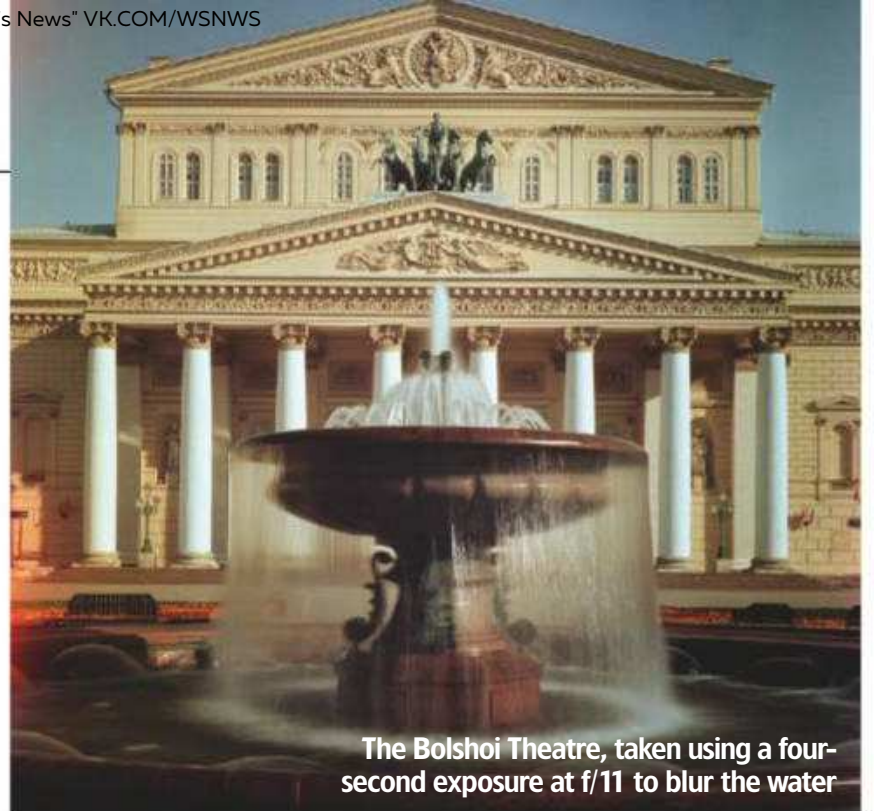
The following day, I arrived at the Cathedral of Christ The Saviour before sunrise at 4am and



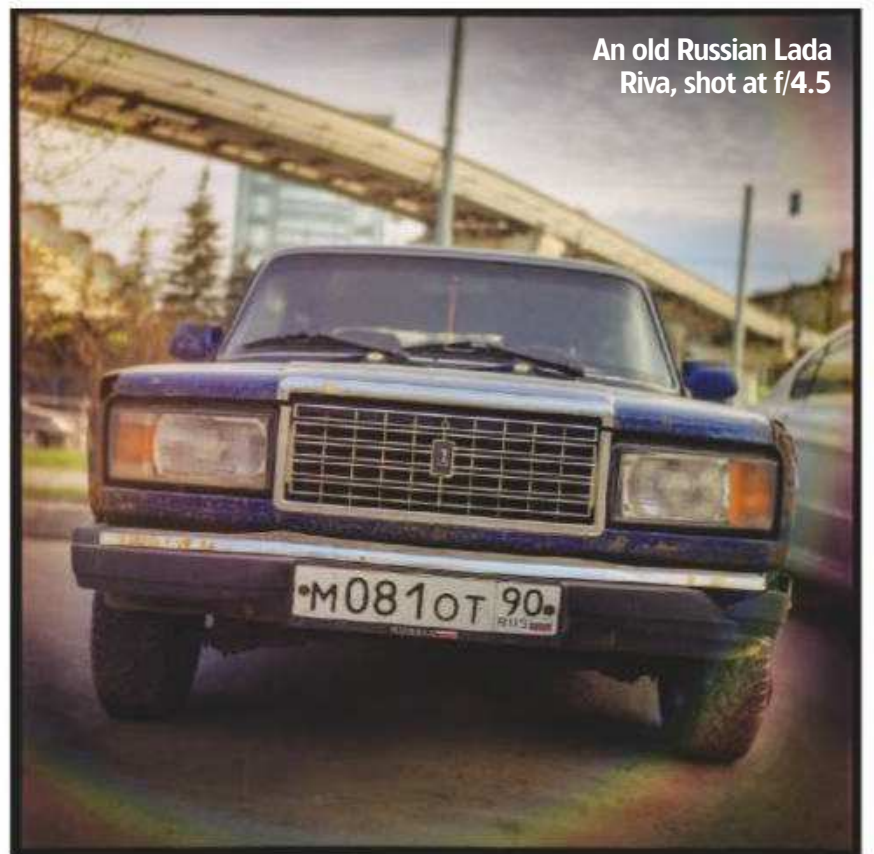
Lomography is all about experimentation: variations of the Cathedral of Christ the Saviour, cross-processed, with deliberate light leaks, and in black & white



This vintage carousel is enhanced by the Lubitel's characteristic rainbow lens flare



The Bolshoi Theatre, taken using a four-second exposure at f/11 to blur the water



An old Russian Lada Riva, shot at f/4.5

had the entire place to myself. It's a popular location with tourists, and shooting alone at this time in the morning in such a spiritual place was an almost meditative experience.

I loaded a roll of Lomography X-Pro 200 Color 120mm Slide Film and, since I liked the texture of the paving stones, I once again chose a low-level viewpoint to add foreground interest. As I waited for the light, a wonderful, almost herringbone, cloudscape formed above the golden ogee towers of the cathedral. It was perfect, and I triggered the shutter with the tip of my finger at 1/15sec at f/4.5.

I was unsure of how accurate my iPhone light meter would be for colour transparency film since it is notoriously tricky to expose perfectly in high-contrast situations. I'd have preferred an incident meter, which would have allowed me to measure the light falling on the scene. However, I framed the shot and bracketed a little above and below the suggested settings to be sure exposure was spot on.

I also wanted to try a few 'Lomography style' shots using the somewhat experimental technique of cross processing. I therefore rewound the unfinished roll of Lomography X-Pro 200 Color 120mm Slide Film and reloaded a similar roll that was to be cross-

processed in C-41 colour negative chemistry. I'd also deliberately tried letting in some direct sunlight through the red filtered frame-counter window, which caused colourful light leaks all over the image. The grain was the size of golf balls, the contrast was high and the highlights a little fried – but all part of the 'Lomo Look'.

While the light was warm and relatively soft, I detoured back to a location I'd visited the day before: the world famous Bolshoi Theatre. The fast-running water from the fountain heralded a long-exposure blur technique and so I screwed on my neutral density filters. The great advantage of twin-lens reflex cameras is that the filters didn't affect the view through the ground glass screen, so I could easily compose the shot. I stopped down to f/11 as I needed some depth of field, and with an exposure time of 4 seconds blurred the water into almost a perfect mist.

Capturing a piece of history

While wandering the back streets, I came across this tatty old Russian Lada Riva. It appeared to be held together with just rust and fresh air, but to me, it epitomised the hardship and changes that Russia itself had endured throughout its recent turbulent history.

Shooting at f/4.5 introduced the vignetting effect that I had grown to love, and the soft edges, close focus and shallow depth of field added to the overall dreamy feel of the photograph. I chose to tilt the camera slightly diagonally to introduce some dynamism and movement to an otherwise static subject.

These days, with automated cameras taking away much of the need for technical ability, it's all too easy to produce countless dull and lifeless photographs that lack soul. Returning to the rudiments of traditional film cameras was a refreshing change. It necessitated a slower, more contemplative approach that can only help to push the boundaries of your creative vision. So if you want to test your true ability as a photographer, I would recommend throwing away the established rule book and trying some Lomography-style imagery. Rules are made to be broken and with the Lubitel you'll have the right tool to shoot exciting, fresh imagery that will make you a better photographer. Mission accomplished.

AP

For more of Rod's work please visit his website at www.rodredwards.com. For more information about Lomography, to view their free online magazine, shop and to join their community, please visit www.lomography.com.

Tomy KiiPix

Andy Westlake tries a quirky printer that works with your smartphone

● £39.99 ● uk.tomy.com

Tomy isn't a name we'd normally expect to be featuring on these pages: the Japanese firm is best known as a maker of children's toys. But recently it introduced an ingeniously simple device for printing photos from your smartphone, called KiiPix, which costs just £40. Essentially, it's a simple camera that takes photographs of your phone's screen onto Fujifilm Instax Mini instant film, with the print ejected after exposure using a hand-powered crank. As a result, it doesn't need an app to be installed on your phone, or a Wi-Fi connection, or even a battery.

In principle KiiPix should work with any screen size, with the phone placed face-down onto a mask that defines the print area, using an 8.6x5.4cm opening. In practice, this is a good match to smartphones with 4.7in screens, but means some cropping of the image with the current crop of larger-screen flagship devices, while small-screen phones won't quite fill the full print area. When not in use, KiiPix folds down to a 14.3x11.2x5.3cm package, with the print mask neatly stored inside.

Overall, KiiPix is extremely simple to use. First select an image on your phone, then place it screen-down onto the mask. There's a minor art to mounting the combination correctly onto the device's side-arms, but once you've worked it out, it's easy enough. Then just press the shutter button, and eject the print. Tomy recommends setting your phone's screen brightness to maximum, to make sure the print is correctly exposed. There's no interlock between the shutter and the winder, which means you could play with multiple exposures if you wanted, using the screen brightness to balance the images.

Print quality is best described as 'interesting'. In typical Instax fashion, colours are more muted than we've come to expect from modern digital images. Technically, I could identify all kinds of flaws, including colour casts in the highlights, horizontal streaking attributable to uneven development, and some additional corner darkening. The result is a kind of Lomo-esque unpredictability to how the prints turn out, but despite this, I really rather like them.

Verdict

Let's be clear – the KiiPix is no competitor to Fujifilm's Wi-Fi based Instax Share SP series of smartphone printers, and if you want technically accurate prints, you should buy one of those instead. But then again, it's a fraction of the price, and the prints it produces have an undeniable low-fi charm. It's far from perfect, but it's still a whole lot of fun.

Sticky strips

These hold your phone in place on the masking frame to ensure you get the desired composition.

Mirror

A tiny mirror beside the lens lets you check everything looks OK before producing a print.

Shutter

A large push-down plastic lever on the side of the device is used to make an exposure.

Film compartment

The film pack is inserted through a hinged door on the base. A counter beside it keeps track of how many prints are left.

Amateur
Photographer
Testbench
Recommended
★★★★

FILM COSTS

Fujifilm Instax Mini film packs have to be bought separately, and cost around £15 for 20 prints. Alongside the standard white-edged version, they come with a bewildering variety of coloured and themed frames. There's even Monochrome film available for those arty shots.

At a glance

- Smartphone printer
- Takes Fujifilm Instax Mini film
- No battery or app required
- Available in three colours, black, blue or pink



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Depth of field

Q If I'm using a 5x4 camera with a 2½ square back on it, will I get the depth of field for a 5x4 or for a 2½ x 2½ format? Logic tells me that I should have the same DOF as if I was using 5x4 film instead of medium format. I keep coming back to the thought that if I take a picture on a sheet of 10x8 film and keep cutting the neg down, and down and down, then by the time I've cropped the negative down to half an inch across, the depth of field in that half inch should be almost infinite.

Fishboy (AP forum)

A Depth of field is directly dependent upon the film or sensor format, so if you use a 5x4 camera with a 2½ square back, you'll get exactly the same depth of field as if you were using a conventional medium-format body shooting 2½ square exposures. The reason is all down to how the concept is defined. Depth of field, or the distance in front of and behind a focused subject that appears acceptably sharp, can be calculated using a formula based on subject distance, sensor size, focal length and aperture setting. But what is sharp and what isn't is also a function of how the image is viewed; if you view the image as a smaller print or from further away, more of it will appear to be in acceptable focus. So a key assumption when making the depth-of-field calculation is that you'll be viewing an image at a specific size from a specific distance. Otherwise, you won't be comparing like for like. As a result, in your comparison of

How is depth of field calculated on a 5x4 large-format camera such as this 5x4 Sinar?



Is my ancient zoom actually better than my modern one?

Q My first SLR was a 35mm Pentax in the early '90s; I bought a second-hand Sirius 80-200mm f/3.9 lens for it as I was off to Kenya on safari. I had no idea what I was doing and regrettably the lens has sat unused ever since. I recently bought a cheap adapter for Pentax to Canon EOS and compared a couple of poor pictures with my Canon EF-S 55-250mm f/4-5.6 IS STM (bought second-hand). When I zoom in on photos taken with the old manual lens they seem significantly crisper and to have less noise than those of the modern lens with AF and IS. Is that wishful thinking? I want to do some moon photography and I reckon a crisper manual 200mm lens set to infinity is probably a better option than a 250mm with more noise?

Jeltz (AP forum)



Jeltz wonders if the 55-250mm will take decent moon shots

A It's not unheard of for an old and relatively inexpensive zoom lens to perform exceptionally well, but it's rare. I'm not familiar with your old Sirius but it sounds like it has a fixed maximum aperture so it could be brighter at the long

end of the zoom range and that could boil down to less image noise. For moon photography you can use a low ISO and still get a fast shutter speed because the moon is actually very bright. Manual focus and even manual exposure, with lots of experimentation, is recommended. I also suggest you use a tripod and let the camera settle before taking a shot. You can do this by using the self-timer or a remote shutter release.

Ian Burley

taking a negative and cutting it down and down, you need to add a second stage, of making prints that are all of the same size. With this additional enlargement of the smaller crops, parts of the image that aren't in the plane of sharp focus will appear more blurred; in other words, the depth of field will be decreased.

Andy Westlake

Disappointing first go at using raw files

Q I have just started using raw files on my Panasonic Lumix GX80. I haven't yet invested in a paid-for editing program, though I am thinking about getting Affinity or PhotoDirector. So for now I am using the free program RawTherapee. So far I can't say that using raw files has resulted in better quality images compared to the JPEGs the camera produces. The images look a bit dull and I can see what I understand is 'purple

fringing' in some shots with the raws but not in the JPEGs taken at the same time. Is it me or the free software?

Jodie Wright

A Don't be put off! The potential in developing a raw file is great but it has to be unlocked. It does require some skill, but the software you use can also make it easier. RawTherapee is aimed at users who want to tinker with their images at a low level. A more sophisticated program will have a profile for the camera and lens combination you are using. This will make automatic enhancements to produce a starting point with known imperfect traits, such as purple fringing, largely fixed in advance. Once you start using a good commercial package you will see that your images will look closer to the camera JPEGs by default. From there you have the freedom to make them look better than the JPEGs, thanks to the potential that raw provides.

Ian Burley

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Tech Talk

BLAST FROM THE PAST

Ikonflex III

The Ikonflex III, unusual among TLRs for its large Albada viewfinder that acts as a mirror when viewed from the front

John Wade finds a suitably chic twin lens reflex from the art deco period

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When the German Zeiss Ikon company introduced the first Ikonflex twin lens reflex (TLR) in 1934, it was nicknamed the 'Coffee Can' owing to its unusual shape. There followed a series of new models that took the more conventional Rolleiflex lookalike style adopted by most TLR manufacturers. But then came the super-stylish Ikonflex III.

At its core, the Ikonflex follows the conventional TLR design: two lenses, one to take the picture the other to reflect its image up to a large focusing screen on top; Tessar shooting lens; shutter speeds of 1-1/200sec and apertures of f/2.8-f/22 set on levers around the shooting lens and displayed in windows above the viewing lens; 120 size rollfilm wound by a crank; 6x6cm images; and shutter released by a side-mounted lever. The large Albada viewfinder mounted in the focusing hood sets the camera apart from its contemporaries.

Seen from the front, an Albada viewfinder is a mirror (ideal for the 1930s equivalent of a selfie). Viewed through an eyepiece in the back of the viewfinder hood, the finder is semi-silvered. That means you can see through it while also seeing reflections in it. The reflection it sees is of a square frame etched onto the inside of the back of the hood.

So, as well as a large ground-glass screen for waist-level viewing, the photographer also has a large eye-level viewfinder that shows the scene being photographed with a pale yellow

View from the top, with magnifier covering the waist-level focusing screen

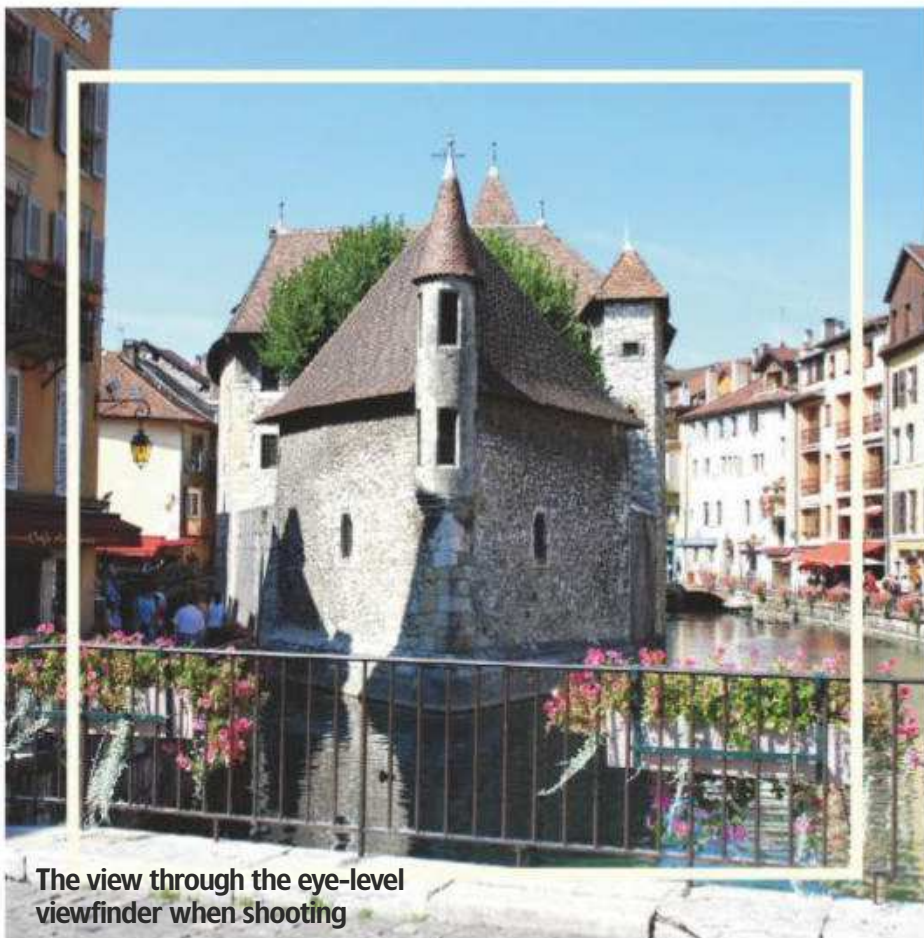


frame superimposed over it to indicate the actual picture area.

According to a Zeiss Ikon booklet, published in the UK in 1939, supplies were expected at the end of June. Given that Britain went to war with Germany less than three months later, it is doubtful that went to plan.

What's good Albada viewfinder, large negatives, stylish design.

What's bad Unbloomed lens prone to flare; Albada viewfinder is easily damaged.



The view through the eye-level viewfinder when shooting

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In stock! Available in Canon or Nikon fits.
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Add a Hoya 67mm UV(C) Digital HMC filter for £19.95

SIGMA LENSES

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Sigma 16mm f/1.4 DC DN

Sony E-Mount
£399.00

Add a Sigma 67mm WR UV filter for only £49.99

Sigma 105mm f/1.4 DG HSM | Art

Coming soon! Available in Canon, Nikon or Sigma fit
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Sigma 150-600mm f/5-6.3 DG OS HSM | C

In stock at Available in Canon, Nikon or Sigma fit
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4.5mm f/2.8 Fisheye EX DC	£699.00	12-24mm f/4 Art	£1,399.00
8mm f/3.5 Circ. Fish EX DG	£699.00	17-50mm f/2.8 DC OS HSM	£329.00
15mm f/2.8 Diag F/eye EX DG	£599.00	18-35mm f/1.8 DC HSM	£649.00
19mm f/2.8 DN	£149.00	18-200mm DC OS HSM	£289.00
20mm f/1.4 DG HSM	£699.00	18-250mm DC Macro OS HSM	£349.00
24mm f/1.4 DG HSM	£649.00	18-300mm f/3.5-6.3 DC Macro	£369.00
30mm f/1.4 DC HSM	£359.00	24-35mm f/2 DG HSM Art	£759.00
30mm f/2.8 DN	£149.00	24-70mm f/2.8 DG OS HSM	£1,199.00
35mm f/1.4 DG HSM	£649.00	24-105mm f/4 DG OS HSM	£599.00
60mm f/2.8 DN	£149.00	50-100mm f/1.8 DC HSM	£949.00
150mm f/2.8 OS Macro	£779.00	70-200mm f/2.8 EX DG OS	£899.00
180mm f/2.8 EX DG OS HSM	£1,239.00	70-300mm f/4.0-5.6 DG	£129.00
300mm f/2.8 APO EX DG	£2,599.00	70-300mm f/4.0-5.6 APO	£179.00
500mm f/4 APO EX DG	£4,999.00	120-300mm f/2.8 OS HSM	£2,699.00
8-16mm f/4.5-5.6 DC HSM	£599.00	150-600mm f/5-6.3 Sport	£1,329.00
10-20mm f/3.5 EX DC HSM	£339.00	150-600mm Sport + 1.4x	£1,429.00

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Fujifilm X Lenses

18-55mm F2.8-4 R LM OIS XF	E++ £279
35mm F1.4 XF R.....	E+ / E++ £319 - £349
56mm F1.2 R APD XF	E++ £849
56mm F1.2 R XF	E++ £689
60mm F2.4 XF R Macro	Mint- £329
100-400mm F4.5-5.6 R WR XF.....	E++ £1,299
1.4X Teleconverter TC XF WR	Mint- £249 - £259

Panasonic Micro 4/3rds

8mm F3.5 G Fisheye.....	E+ £349
12-32mm F3.5-5.6 OIS G	E++ / Mint- £129 - £149
12-60mm F3.5-5.6 G Vario OIS.....	E++ / Mint- £219
14-140mm F4-5.8 OIS.....	E++ £249
14-140mm F4-5.8 OIS HD	E++ £219
14-42mm F3.5-5.6 G Vario OIS	E+ / Mint- £69 - £79
14-42mm F3.5-5.6 G X Asph OIS..	E++ / Mint- £129 - £139
14-45mm F3.5-5.6 ASPH G Vario..	E+ / E++ £79 - £119
14mm F2.5 Asph	E++ £119
14mm F2.5 Asph II.....	Mint- £219
20mm F1.7 G Pancake	E++ / Mint- £159
25mm F1.4 DG Summilux.....	E++ £279 - £299
45-150mm F4-5.6 Asph OIS	E++ £129
45-175mm F4-5.6 Asph Vario PZ.....	E++ £179
45-200mm F4-5.6 OIS.....	E+ £129

Sony E-Mount Lenses

10-18mm F4 E OSS.....	Mint- £499 - £539
16mm F2.8 E.....	Mint- £79
18-55mm F3.5-5.6 OSS	E++ £79
19mm F2.8 EX DN Sigma	E++ £89
20mm F2 Firin Tokina	E+ £449
21mm F2.8 Loxia - Zeiss	Mint- £949
24-70mm F4 FE ZA OSS	E+ / E++ £569 - £629
24mm F1.4 ED AS UMC Samyang.....	E++ £199
28-70mm F3.5-5.6 FE OSS.....	E++ £199
30mm F2.8 DN A Sigma	Mint- £89
30mm F3.5 E Macro	E++ £119
35mm F1.4 FE T* ZA.....	Mint- £1,149
35mm F2 Loxia - Zeiss	Mint- £789
55-210mm F4.5-6.3 OSS	Mint- £119
100mm F2.8 FE STM G Master OSS.....	Mint- £1,149

Binoculars

Leica 7x42 B Trinovid.....	E+ £399
7x42 BA Trinovid - Black	Exc £299
7x42 BA Trinovid - Green	E+ £549
7x42 BR Ultravid	E++ £949
8x32 Ultravid HD.....	E++ £749
10x40 B Trinovid	E+ £399
Windwatch Minox	Mint- £49
Nikon 8x30	E+ £59
8x42 HG LX.....	E++ £749
10x70 Wide Field	E++ £549
FujiFilm Eventum 5x21	E++ £65
Glimpz 8x21	E++ £59
Swarovski 8x30 W Habicht.....	15 Days / E+ £199 - £399
Booster for EL & SLC Series.....	E++ / Mint- £119 - £149
Zeiss 7x42 B T*	E+ £399
7x50 B/GA T* Classic	E++ £999
8X20B T* P*.....	E+ £199
8x30 Deltrintem.....	E+ £69
8x30W Jenoptem.....	E+ £89
8x32B MC Notarem	15 Days £79
8x50 B.....	E++ £399
10x50 Dekarem	E+ £149
10x56 Conquest HD.....	E+ £649
12 x 45 T* Conquest	Mint- £589
20 x 60 S Image Stablizer	E++ £2,999

Bronica ETRS/Si

ETRSi Body + Speed Grip E.....	E++ £129
ETRSi Body Only	E++ £99
ETRSi Complete + AEII Prism	E+ £349
40mm F4 E.....	E+ £129
40mm F4 PE.....	E++ £249
45-90mm F4-5.6 PE.....	E+ / E++ £349
60mm F2.8 PE.....	E++ £159
AEII Meter Prism	E+ £59
AEIII Meter Prism	E+ £149
Prism Finder E	Exc £29
Rotary Finder E	E++ £89
120 Ei Mag	E++ £49

Canon EOS Lenses

8-15mm F4 L Fisheye USM.....	E++ / Mint- £719 - £749
10-18mm F4.5-5.6 EFS IS STM.....	E++ £159

10-22mm F3.5-4.5 EFS.....	E+ / E++ £199 - £259
11-24mm F4 L USM	E++ / Mint- £1,949 - £1,985
15-45mm F3.5-6.3 IS STM EF-M.....	Mint- £119
15-85mm F3.5-5.6 IS USM.....	Mint- £339
15mm F2.8 EF Fisheye	E+ / E++ £345 - £449
16-35mm F2.8 L USM III.....	Unused £1,849
16-35mm F4 L IS USM	Mint £719
17-40mm F4 L USM	E+ / E++ £329 - £349
17-85mm F3.5-5.6 IS USM.....	15 Days / E+ £79 - £129
17mm F4.0 L TSE	E+ / E++ £1,389 - £1,549
18-135mm F3.5-5.6 IS	E++ £199
18-135mm F3.5-5.6 IS USM.....	Mint- £319
18-200mm F3.5-5.6 IS EFS	15 Days £129
18-55mm F3.5-5.6 IS STM.....	Mint- £89
20-35mm F3.5-4.5 USM	E+ / E++ £129
24-105mm F4 L IS USM	15 Days £299
24-70mm F2.8 L USM II.....	E+ / Mint- £1,049 - £1,189
24-70mm F4 L IS USM	E++ £519 - £549
24-85mm F3.5-4.5 USM.....	E++ £139
24mm F1.4 L USM.....	E+ / E++ £599 - £649
24mm F1.4 L USM MKII.....	E+ / Mint- £849 - £949
24mm F2.8 IS USM.....	E++ £359
24mm F3.5 L TSE	15 Days £499
24mm F3.5 L TSE MkII.....	E++ £1,199 - £1,239
28-135mm F3.5-5.6 IS USM.....	Exc / E++ £99 - £159
28-300mm f3.5-5.6 L IS USM.....	E++ £1,099 - £1,199
35mm F1.4 L II USM	Mint- £1,049
35mm F1.4 L USM	E+ £689
35mm F2 IS USM.....	E++ £349
40mm F2.8 STM	E++ / Mint- £109 - £129
45mm F2.8 TS-E	E+ £649
50mm f1.2 L USM	E++ / Mint- £799
50mm F1.4 USM.....	E+ / E++ £179
50mm F1.8 STM	15 Days £49
55-250mm F4-5.6 EFS IS	E++ £89
65mm F2.8 MP-E Macro	E+ £679
70-200mm F2.8 L IS USM	E+ £689
70-200mm F2.8 L IS USM II..	E++ / Mint- £1,249 - £1,369
70-200mm F4 L IS USM	Mint- £639
70-210mm F3.5-4.5 USM.....	E++ £99
70-300mm F4-5.6 IS USM	E+ £179
70-300mm F4-5.6 L IS USM.....	E+ £739
75-300mm F4-5.6 EF III	E+ / E++ £59 - £89
75-300mm F4-5.6 IS USM.....	E++ £189 - £199
80-200mm F4.5-5.6 EF II	E+ £39
800mm F5.6 L IS USM	E+ £6,489
85mm F1.2 L USM MkII	E++ / Unused £999 - £1,249
85mm F1.4 L IS USM.....	Mint- £1,199
85mm F1.8 USM.....	E+ / E++ £199 - £259
90-300mm F4.5-5.6 EF	E++ £79
90mm F2.8 Tilt-Shift Lens	E++ £679
100mm F2.8 L Macro IS USM	Mint- £559
135mm F2 L USM.....	E++ / Mint- £599
180mm F3.5 EF L Macro USM	E++ £789
200-400mm F4 L IS USM with Internal 1.4x Extender Lens.....	E++ £7,989
200mm F1.8 L USM.....	15 Days £1,489
200mm F2.8 L USM II.....	E++ £399
300mm F2.8 L IS USM.....	E+ / E++ £1,985 - £2,479
300mm F2.8 L IS USM MKII.....	E++ / Mint- £3,999 - £4,189
400mm F2.8 L IS USM.....	E+ / E++ £3,689 - £3,889
400mm F2.8 L USM.....	E+ £2,449
400mm F4 DO IS USM	E+ / E++ £1,879 - £1,979
500mm F4 L IS USM MKII.....	E+ £5,950
500mm F4.5 L USM.....	E+ £2,149

80-200mm F4.5-5.6 EF II	E+ £39
800mm F5.6 L IS USM	E+ £6,489
85mm F1.2 L USM MkII	E++ / Unused £999 - £1,249
85mm F1.4 L IS USM.....	Mint- £1,199
85mm F1.8 USM.....	E+ / E++ £199 - £259
90-300mm F4.5-5.6 EF	E++ £79
90mm F2.8 Tilt-Shift Lens	E++ £679
100mm F2.8 L Macro IS USM	Mint- £559
135mm F2 L USM.....	E++ / Mint- £599
180mm F3.5 EF L Macro USM	E++ £789
200-400mm F4 L IS USM with Internal 1.4x Extender Lens.....	E++ £7,989
200mm F1.8 L USM.....	15 Days £1,489
200mm F2.8 L USM II.....	E++ £399
300mm F2.8 L IS USM.....	E+ / E++ £1,985 - £2,479
300mm F2.8 L IS USM MKII.....	E++ / Mint- £3,999 - £4,189
400mm F2.8 L IS USM.....	E+ / E++ £3,689 - £3,889
400mm F2.8 L USM.....	E+ £2,449
400mm F4 DO IS USM	E+ / E++ £1,879 - £1,979
500mm F4 L IS USM MKII.....	E+ £5,950
500mm F4.5 L USM.....	E+ £2,149

Canon FD Lenses

24mm F2.8 FD.....	Exc £79
28-85mm F4 FD	E+ £89
28mm F2.8 FD.....	E++ £39
35-70mm F3.5-4.5 FD.....	Exc / E+ £15 - £35
35mm F3.5 EX	E+ £29
70-210mm F4 FD	Exc / E++ £25 - £79
75-200mm F4.5 FD	Exc / E+ £15 - £29
100-300mm F5.6 FD	E+ £55
135mm F3.5 B/lock.....	E++ £39
135mm F3.5 FD.....	E+ £39
200mm F4 FD.....	E++ £99 - £129
300mm F5.6 FD.....	E+ £55
500mm F8 FD Reflex	E+ £149

Contax SLR Lenses

25mm F2.8 MM.....	E++ £349
28-70mm F3.5-4.5 MM.....	E++ / Mint- £249 - £279
28-80mm F3.5-5.6 AF	Unused / New £349 - £399
35mm F2.8 PC Shift AE.....	E++ £975
50mm F1.4 AF	E++ £399 - £449
70-200mm F3.5-4.5 AF	E++ £299

70-300mm F4-5.6 AF.....	E++ / Unused £349 - £649
85mm F1.4 MM.....	E++ £499
100mm F2 AE.....	E+ £599
135mm F2.....	Unused £2,379
135mm F2.8 AE.....	E+ / Mint- £159 - £249
135mm F2.8 MM.....	E+ / E++ £169 - £199
180mm F2.8 AE.....	E++ £349
180mm F2.8 MM.....	E++ £349
200mm F3.5 AE.....	E+ / E++ £129 - £149
200mm F4 AE.....	Unused £449
300mm F4 MM.....	E+ / E++ £269 - £299

Digital Compact Cameras

Canon Powershot A3400 IS.....	E++ £69
Powershot G3x - Black.....	E++ £479
Powershot S3 IS	15 Days £299
Powershot S90	E++ £79
Powershot SX20 IS	E+ £79
FujiFilm X100F - Black.....	Mint- £849 - £899
X100F - Silver.....	E++ £889
X100T - Black.....	E++ £649
X100T - Silver.....	E++ £649 - £689
Leica Digilux 2	15 Days £279
Digilux 3 + 14-50mm F2.8-3.5.....	15 Days £449
Nikon Coolpix P50.....	E++ £49
Coolpix P7000	15 Days £59
Lytro Illum.....	15 Days £399
Panasonic DMC FZ30.....	15 Days £39
DMC LX15 - Black	E++ £399
DMC LX3	E+ £79
DMC LX5	E++ £99
DMC TZ100 - Black	E+ / E++ £349 - £389
DMC-FZ1000 - Black	Mint- £399
DMC-LX100.....	E++ £349
LX15 Leather Case + Strap.....	E++ £25
Sony DSC RX1R MKII	E+ £1,799
DSC T90	E++ £79
DSC-HX100V	E+ £99
DSC-RX10	E+ £349
DSC-RX100	15 Days £149
DSC-W570	E++ £69
DSC-W800.....	Mint- £49
RX10 MkIII	E++ £989
RX100 MkII.....	E+ £299

Digital Mirrorless

FujiFilm X-A1 Black Body + 16-50mm XC.....	E+ £159
X-E2 Black Body Only	E++ £269
X-E2 Chrome Body Only.....	15 Days / E++ £189 - £269
X-H1 Body Only	E++ £1,250
X-M1 Silver Body Only	E+ £149
X-Pro2 Body Only.....	E++ £899 - £939
X-T1 Body + Vertical Grip.....	E++ £419
X-T1 Body Only.....	E+ / Mint- £369 - £419
X-T10 Black Body Only	E+ / E++ £279
X-T10 Silver Body Only	E+ £259
X-T2 Black Body + VPB-XT2	E++ / Mint- £799 - £869
X-T2 Black Body Only	Mint- £849
X-T20 Body Only - Silver.....	E++ £599
Nikon AW1 + 11-27.5mm.....	E++ £399
J1 Black + 10-30mm	E++ / Mint- £149
J5 Chrome Body Only	E++ £159
Olympus E-M1 Black Body + HLD-7 Grip.....	E++ £459
E-M1 Black Body Only	E++ £399
E-M1 Silver Body + HLD-7 Grip	E++ £459
E-M5 MKII Black + ECG-2 grip	E+ £599
E-M5 MKII Black + HLD-8G Grip	E+ £579
E-M5 MKII Black Body Only.....	E++ £519
Pen-F Silver Body Only.....	E+ / Mint- £649 - £689
E-M10 MKII Silver Body Only.....	E++ / Mint- £289
E-M10 MkIII Black Body Only.....	Mint- £469
E-PL8 White Body Only	E++ £249
E-PL2 Body Only	E++ £79
Panasonic GH5 Body + BG-GHG.....	E++ £1,339
GH5 Body Only.....	E++ / Mint- £1,199 - £1,299
G80 Body Only.....	E++ / Mint- £469 - £499
GF-1 Body Only.....	E++ £49
GF-3 Black Body.....	E+ £79
GH-2 Body Only	E+ £159
GH4 Body Only.....	E+ £549
GX7 Body Only	E++ £219
GX8 Body Only	E+ / Mint- £399 - £489
GX80 Body Only	E++ / Mint- £249 - £305
GX80 Body Only + Grip	Mint- £289
Sony A7S II Body Only.....	E++ £1,849
A7 Body Only.....	Exc / E+ £399 - £499
A7 II Body + VG-C2EM Grip.....	Mint- £889

A7 II Body Only	Exc / E+ £689 - £789
A7R II Body Only	E+ £1,349
A6300 Body Only	E++ £499

Digital SLR Cameras

Canon EOS 1000D + 18-55mm	E+ £159
EOS 1000D Body Only	Mint- £129
EOS 100D Body Only	E++ £249
EOS 10D Infra Red Body Only.....	E+ £179
EOS 1D MkII Body Only.....	15 Days / E+ £179 - £249
EOS 1D MkIII Body Only	E++ £449
EOS 1DS MkII Body Only	E+ £449 - £479
EOS 1DX Body Only	15 Days £1,499
EOS 350D Body Only	15 Days / E+ £49 - £79
EOS 40D + BG-E2 Grip	E+ £129
EOS 40D Body Only	E+ / E++ £119 - £129
EOS 450D Body Only	E++ £119
EOS 5d MkII Body Only.....	E++ £649
EOS 5D MkII Infra Red Body Only (720nM)	E++ £849
EOS 5D MkIII Body + BG-E11 Grip	E+ £1,449
EOS 5D MKIII Body Only.....	E+ / E++ £1,299 - £1,449
EOS 5D MKIV Body Only.....	E++ £2,389 - £2,399
EOS 5DS Body + BG-E11 Grip.....	Mint- £2,099
EOS 5DS Body Only	E+ / E++ £1,599 - £1,649
EOS 5DS R Body Only	Mint- £1,999
EOS 600D Body Only	E+ / E++ £199 - £229
EOS 650D Infra Red Body Only.....	E++ £429
EOS 6D Body Only	E+ / E++ £649 - £689
EOS 700D Body Only	E+ £269
EOS 70D Body Only	E++ £499
EOS 760D Body Only	E++ £449
EOS 77D Body Only	Mint- £599
EOS 7D + BG-E7 Grip	E+ £359
EOS 7D Body Only	Exc / E++ £289 - £369
EOS 800D Body Only	Mint- £469

Nikon D200 Body Only	E+ £129
D2X Body Only.....	15 Days £249
D3 Body Only.....	15 Days £379 - £449
D3000 Body Only.....	E++ £99
D3100 Body Only.....	E+ £109
D3200 Black Body Only	E+ £169
D3200 Body Only.....	E++ £159
D3400 Body Only.....	Mint- £279
D4S Body Only.....	E++ £2,879
D50 Body Only.....	15 Days £39
D500 Body Only.....	E+ / Mint- £1,149 - £1,289
D5100 Body Only.....	E+ £159
D5200 Body Only.....	E++ £249
D5300 Body Only.....	E++ £349
D600 Body Only.....	E++ £659
D610 Body Only.....	E++ £699
D70 Body Only.....	E++ £69
D700 Body Only.....	E+ £449
D7000 Body Only.....	E+ £259
D70S Body Only.....	E+ / E++ £69 - £79
D7100 Body Only.....	E+ / Mint- £399 - £449
D7200 Body Only.....	E+ / Mint- £579 - £669
D750 Body Only.....	E+ / E++ £989 - £1,089
D80 Body Only	E+ £99 - £109
D800 Body Only.....	15 Days / E++ £689 - £949
D800E Body Only.....	E++ £1,039
D90 Body + MB-D80 Grip.....	15 Days £129
Df Body Only.....	E+ £1,289
Pentax K-01 Body Only	E++ £199
K1 Body Only.....	E++ £1,149
K100D + 18-55mm.....	E+ £129
K100D Body Only.....	E++ £85

Studio Lighting

Bowens BW-3200 9 Lite	E+ £179
Espirit 500 Two Head Kit	E+ / Mint- £349 - £399
Gemini 1000 Pro Head x2	E++ £489
Hotlite.....	E++ £149
Limelite Mosaic LED Light Bank.....	Mint- £299
Mono 500M Two Head Kit	E+ £399
Pencil Lite.....	E+ £149
Prolite 60 Two Head Kit.....	E++ £199
Redwing 200 Two Head Kit	E++ £299
Table Top Studio.....	E++ £149
Elinchrom 250 Two Head Kit	E++ £259
2x 500 Heads + 1500S Head + Accs	E+ £449
2x A3000 Head + 3000 Battery Pack	E+ £629
BRX500 Two Head Kit	Mint- £699
BX500RI Two Head Kit	E++ £649
Quadra Ranger RX + Hybrid Head	E++ £399
Ranger Quadra Set	E++ £599

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Style 400FX Two Head Kit E++ £339
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3200K Tungsten Head + Stand Interfit E+ £79
3x Lanebeam Head Quartzcolor 15 Days £179
600 Solarflash + Stand Courtenay E+ £129
Apollo X300 Two Head Kit Proline E++ £199
Lumen 8 F400 Two Head Kit Lastolite E++ £349

Studio Stands/Supports

Manfrotto 012 Backlight Stand E++ £25
025BSL Superboom Unused £199
2x MN052B Lighting Stands E+ £25
5001B Lightweight Stand Mint- £35
5001B Stand + Reflector Holder Mint- £45
MN035 Super Clamp E++ £15
MN045 Triple Hooks x2 Unused £25
MN046 Paper Holders E++ / Unused £20 - £39
045-6 Background Paper Hooks(6) Exc £20
Bowens 2x Autopoles 032 Mint- £139
Lastolite 2x Lighting Stands E+ £29
2x Medium Lighting Stands E+ £29
Background Support Kit E++ £45
Bowens BW6610 Lighting Stand E+ / E++ £20
Hi-Glide Outfit E++ £319
C Plus 40 Lighting Stand Calumet E++ £59
Hard Studio Lighting Case Multiblitz E+ £39
Illuminator Arm/Holder (1100) Westcott E++ £49
Microphone Boom Arm Rode E++ £39
Posing Stool Calumet E++ £35

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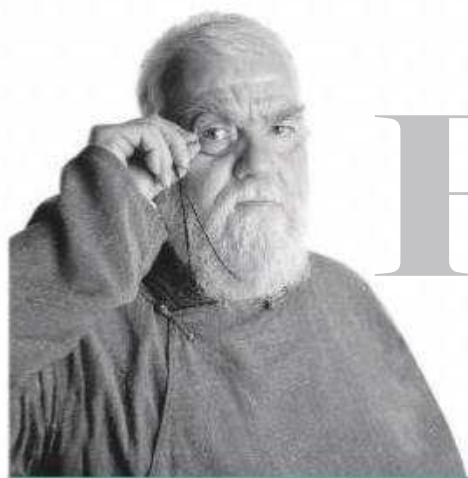


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Final Analysis

Roger Hicks considers...

‘Vézelay’, before World War I, by the Neurdein Brothers

This week, two for the price of one. The Neurdein brothers Étienne (1832-1918) and Louis-Antonin (1846-1914) deserve to be better known: look for the credit ‘ND’ on otherwise anonymous pictures. These are the first and last of 18 images in an Album-Souvenir de Vézelay, almost certainly published before the First World War. Each is postcard sized, with a generous border and caption.

They raise many questions. First, why do we photograph places we visit? For Art, or what? The French word ‘souvenir’ means ‘memory’ or ‘remembrance’. So what is a souvenir for? To jog our memories? To prove to others that we were there?

Second, how many pictures do we need? In between these two, there are many views of the Basilique de la Madeleine (Google it); some ruins; a rather dull road; and a view from the hill from which Bernard of Clairvaux preached the Second Crusade in the 12th century. Probably half have artistic merit. The rest are beautifully executed but otherwise dull shots of (mostly) interesting places.

Towards immortality

Third, exactly how did Bernard of Clairvaux preach the Second Crusade? ‘Hey, let’s go and kill some people because they are a different religion from us’?

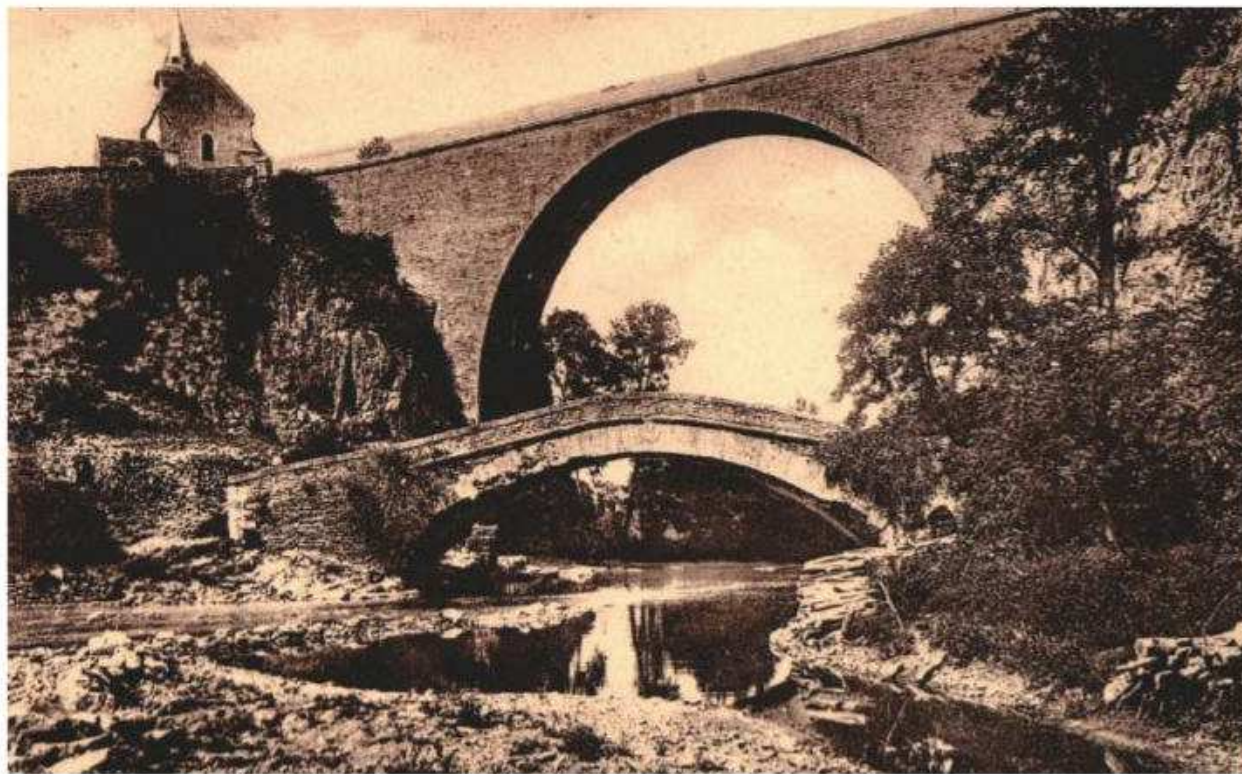
Fourth, how long should we spend on shooting, and how much effort should we put into it? Look at the patchwork of fields in the general view. Those tones (colours) would be there only at a certain time of year, but without them, the picture would be incomparably weaker. Then look at the bridges. Was that much of a hike? I don’t know. But it was almost certainly more effort than most would expend nowadays. Stop the car; hop out; zoom; shoot; move on before the rest of the party is too bored.

Fifth, how do we organise our pictures? These two are the strongest, but plenty among the other 16 sustain our interest,

‘In 100 years’ time, merely electronic images will have disappeared into obscurity or vanished forever’



General View from the South-West (the first picture in the book)



Pierre-Perthus, Valley of the River Cure: The Bridges (the last picture in the book)

sometimes with the help of captions.

Sixth, how do we present our pictures? This little booklet, almost certainly over 100 years old, is still fascinating. A well-produced modern photo book/album might have the same appeal in 100 years’ time. By then, merely electronic images will have disappeared into obscurity or vanished forever.

Seventh, how important are captions?

I suggest: very. They provide context, which is essential in many cases to understand what we are seeing.

Good photography is hard work and requires time and thought. If that discourages you, well, maybe you need to be discouraged. It should however encourage you: put in the thought, work and time, and you risk immortality.

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Marinus.**

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